



IRON MAIDEN

ANTHOLOGY

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE



HAL LEONARD®



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

IRON MAIDEN

ANTHOLOGY

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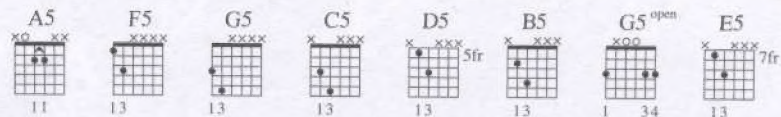
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from Powerslave

Aces High

Words and Music by Steven Harris



Intro

Moderately fast Rock ♩ = 160

1., 2., 3.

Gtr. 1 (dist.)

f

P.M. -----

TAB 6 | 7 4 6 6 4 6 | 7 4 6 6 4 6 | 7 4 6 6 4 6

f

P.M. -----

TAB 7 | 4 6 4 7 6 7 | 4 6 4 7 6 4 | 5 7 5 7 6 7

*Chord symbols reflect overall harmony.

4.

D E

P.M. ----- P.M. -----

7 4 6 6 4 6 | 7 4 6 6 4 6 | 7 4 7 6

P.M. ----- P.M. -----

4 6 4 7 6 7 | 5 7 5 7 6 7 | 4 6 4 7

Faster ♩ = 252

Am

F

G

Play 4 times

Verse

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

1. There goes the si - ren that warns of the of air raid,
2. Move in to fire at the main stream the of bomb - ers.

Rhy. Fig. 1

Gtrs. 1 & 2

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

then comes the sound of the and guns send ing flak.
Let off a sharp burst and then turn a way.

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

Out for the scram - ble, we've got to get air - borne.
 Roll o - ver, spin 'round and come in be - hind them.

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

Got to get up for the com - ing at - tack.
 Move to their blind - sides and fir - ing a - gain.

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5

Jump in the cock - pit and start move up the en - gines.
 Ban - dits at eight o' - clock move in be - hind us, Re -

Rhy. Fig. 2

Gtrs. 1 & 2

2	4	5	7	5	4	2	5	4	5	4	5
0	2	3	5	3	2	0	3	2	3	2	3

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

move all the wheel - blocks, there's no time to waste.
 ten M E one o - nine's out of the sun. As -

End Rhy. Fig. 2

2	4	5	7	5	4	2	5	4	5	4	5
0	2	3	5	3	2	0	3	2	3	2	3

Gtrs. 1 & 2: w/ Rhy. Fig. 2

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5

Gath - er ing speed as we head down the run - way.
 cend - ing and turn - ing our Spit - fires to face them,

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

got head - ta ing - get straight air for - borne them - be I - fore press it's down - too my late. guns.

Pre-Chorus

Em

1., 2. Run - nin' 3., 4. Roll - in', scamb - lin', turn - in', fly - in', div - in'.

Gtr. 1

5 7 7 7 7 5 7 7 7 7 7 7 5 4 7 5 4 7 5 0

Gtr. 2

5 7 7 7 7 5 7 7 7 7 7 7 5 4 7 5 7 5 4 0

*w/ echo set for half-note regeneration w/ 1 repeat, next 7 meas.

Roll - in', turn - in', div - in', Go - ing in a - gain.

Roll - in', turn - in', div - in', Go - ing in a - gain.

5 7 7 7 7 5 7 7 7 7 7 7 5 7 5 4 5 5 7 5 4 5

5 7 7 7 7 5 7 7 7 7 7 7 5 4 7 5 7 5 4 7 5 7

Chorus

E5

C5

D5

E5

Run, _____

live

to

fly, _____

Gtrs. 1 & 2

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)

C5

D5

E5

C5

D5

E5

fly

to

live, _____

do

or

die. _____

C5

D5

G5

E \flat 5

F5

Won't _____ you

run? _____

Live

to

Gtrs. 1 & 2

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

G5

E \flat 5

F5

G5

fly,

fly

to

live, _____

Gtr. 3 (dist.)

f

Harm.

steady dive

w/ bar

Pitch: D G

-1

-4 1/2

-5

-6

Gtr. 3 tacet

E \flat 5 F5 G5 E \flat 5 F5

ac es high.

Interlude

A5 D5 A5

Gtrs. 1 & 2

P.M. P.M.

D5 A5

Gtr. 3

Gtrs. 1 & 2 divisi

(cont. in slashes)

*Gtr. 3 to the left of slash in tab.

Guitar Solo

A5 F5

Rhy. Fig. 5

Gtrs. 1 & 2

Gtr. 3

G5

A5

C5

D5

End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy, Fig. 5

A5

F5

G5

A5

C5

D5

Gtr. 3 tacet

B5

Rhy. Fig. 6

Gtrs.
1 & 2G5^{open}

A5

Gtr. 4 (dist.)

f

Str. 4 (dist.)

f

15 12 0 15 14 0 15 12 0 15 14 0 15 12 0 15 14 0 15 12 0 15 14 0 15 12 0 15 14 0 0 0

B5 D5 E5 End Rhy. Fig. 6

15ma γ loco 15ma γ loco

P.H. P.H.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 B5 G5 A5

rake \downarrow

1 1/2 3

B5 D5 E5

3 P.H. P.H. P.H. P.H.

Pitch: G# C# A# B C# B

Interlude

2nd time, Gtr. 4 tacet A5 D5 A5

1st time, Gtr. 4 tacet

Gtr. 4 Gtrs. 1 & 2 divisi P.M. P.M.

D5 A5

P.M. P.M.

⊕ Coda

Outro

Am

F

G

Play 3 times

Gtr. 1

5 4 5 4 5 4 | 5 5 5 | 5 4 5 4 5 | 4 3 3 5 3 5 4

Gtr. 2

7 5 7 5 7 5 | 5 5 7 | 7 5 7 5 7 7 | 5 4 4 5 4 7 5

Free time

Am

F

G

5 4 5 4 5 4 | 5 5 5 | 5 4 5 4 5 4 | 4 3 3 3 5 3 5 3 1 4

7 5 7 5 7 5 | 5 5 7 | 7 5 7 5 7 5 | 5 4 4 4 5 4 5 4 2 5

Am

A5

N.C.

Gtr. 3

Gtr. 4
divisi

8 9 | 6 8 6 5 | 3 4 | 6 4 5 | 5 7

Gtr. 1

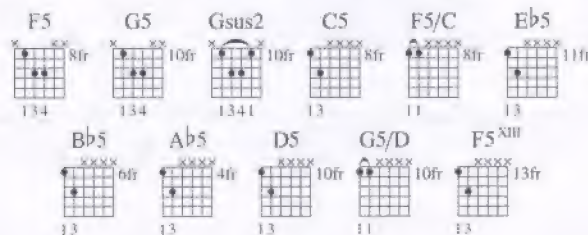
Gtr. 2
divisi

5 7 | (5) | 3 0

Pitch: E

from *Fear of the Dark* Be Quick or Be Dead

Words and Music by Bruce Dickinson and Janick Gers



Intro

Fast Rock ♩ = 256

N.C.

**G5

*Gtrs. 1 & 2 (dist.)

(Drums)

Musical notation for the Intro section. The top staff is a guitar line in E-flat major (three flats) with a 4/4 time signature. It starts with a rest for 4 measures, then a series of eighth notes. The bottom staff is a TAB line with fret numbers: 5 0 0 0 1 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0. A dynamic marking 'f' is present.

*Composite arrangement

**Chord symbols reflect implied harmony.

F5 Eb5 C5 G5

Riff A

Musical notation for Riff A. The top staff is a guitar line in E-flat major. It features a series of eighth notes and a wavy line indicating distortion. The bottom staff is a TAB line with fret numbers: (3) 3, 5 0 0 0 1 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0.

F5 Eb5 C5 G5

F5 Eb5 C5 G5

Musical notation for the section following Riff A. The top staff is a guitar line in E-flat major. It features a series of eighth notes and a wavy line indicating distortion. The bottom staff is a TAB line with fret numbers: 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0, 3 0 1 0 0. A vocal line with the text 'Ah...' is also present.

ow!

End Riff A

Verse

2nd time, Gtr. 2: w/ Fill 1

G5

D5

Eb5

1. Cov - ered in sin - ners and drip - ping with guilt. He
ser - pent is crawl - ing in - side of your ear.

Rhy. Fig. 1

P.M.

G5

Bb5

C5

Eb5

Bb/D

Mak - ing your mon - ey from slime and from filth. Pa -
says you must vote for what you want to hear. Don't

End Rhy. Fig. 1

P.M.

Fill 1

Gtr. 3

10

Gtrs. 1 & 2: w/ Rhy. Fig. 1

G5

D5

E♭5

rad - ing your bel - lies in i - vo - ry tow - ers. In
mat - ter what's wrong as long as you're all right.

G5

B♭5

C5

E♭5

B♭/D

vest - ing our lives in your schemes and your pow - ers.
Call your self stu - pid and rob your self blind.

Pre-Chorus

3rd time, Gtr. 4: w/ Fill 2

C5

B♭5

F5

You've got to watch them. be quick or be dead.

Rhy. Fig. 2

Gtrs. 1 & 2

P.M. -----

3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1

C5

B♭5

E♭5

B♭/D

E♭5

Snake eyes in heav - en. the thief's in your head.

End Rhy. Fig. 2

P.M. -----

3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1

Fill 2

Gtr. 4

(18) (18)

C5

Bb5

F5



C5

Bb5

Eb5

Bb/D Eb5



Chorus

G5

Eb5

D5 Bb5 G5



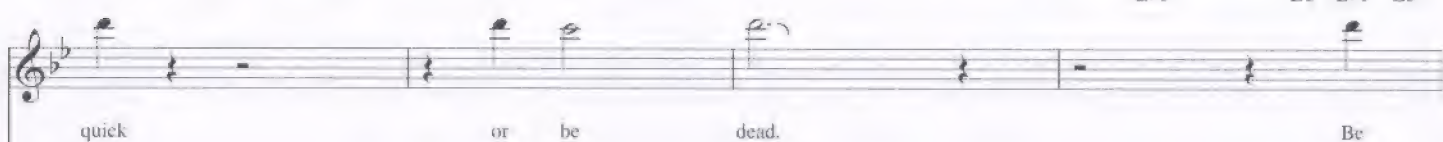
Gtr. 1

Gtr. 2
divisi

To Coda 2 ⊕

Eb5

D5 Bb5 G5



Riff B

End Riff B

Riff B1

End Riff B1



Gtrs. 1 & 2: w/ Riffs B & B1

Eb5

D5 Bb5 G5



*w/ echo set for whole-note regeneration w/ 2 repeats.

dead.

Git. 1

Git. 2
divisi

(cont. in slashes)

14 12 13 10 12 10 10 13 10 10 13 13 13 12 10 10 8/3 1
7 5 6 3 5 3 3 6 3 3 6 6 6 5 3 3 1

*w/ echo set for whole-note regeneration w/ 3 repeats.

**Git. 1 to left of slash in tab.

Bridge

See _____ what's rul - ing all _____ our lives.

F5
Rhy. Fig. 3

See who's pull - ing strings.

Rhy. Fig. 3A

End Rhy. Fig. 3A

[illegible]

Gtr. 1 F5

G5 Gsus2

(cont. in notation)

See who pulls the strings. _____ I

Gtr. 2

Bb5 F5 C5 G5 Bb5 F5 G5 Bb5 F5

bet you _____ won't fall on _____ your face. _____ Your bel - ly _____ will

Gtrs. 1 & 2

C5 G5 Bb5 C5 D5 Eb5 F5

hold you _____ in place. _____

Interlude

G5

F5 Eb5 C5 G5

Uh!

lz, ak!

3 5 0 0 0 1 0 3 0 1 0 0 3 3 5 0 0 0 1 0 3 0 1 0 3 3

Gtrs. 1 & 2: w/ Riff A

F5 Eb5 C5 G5

Gtr. 3 (dist.)

f

10

F5 Eb5 C5 G5

12 0 7 0 8 0 10 0 8 0 7 0 10 12 0 7 0 8 0 10 0 8 7 10 10 10 10

D.S. al Coda I

F5 Eb5 C5 Bb5

2. The

12 0 7 0 8 0 10 0 8 0 7 0 10 12 0 7 0 8 0 10 0 8 7 10 10 10 10

⊕ Coda 1

Guitar Solo

Ebs

D5

Bb5

C5

C5

F5/C

C5

F5/C

C5

F5/C

Girs.
1 & 2

Gtr. 3

w/ bar
grad. release

Gtr. 1

Gtr. 2
divisi

(cont. in slashes)

(cont. in slashes)

(10) 13 6 (13) 6 (13) 6 (12) 5 (13) 6 (10) 8

C5

FS/C

C5

Eb5

CS

F5/C

C5

Gtr. 3

Gr. 3

0 6 6 11 10 8 11 0 11 10 8 10 8 7 (7) 8 7 10 7 10 7 8 7 10 7

F5/C

C5

F5/C

C5

F5/C

C5

Bb5

Abs

F5/C C5 F5/C C5 F5/C C5 Bb5 Ab5

The first system of musical notation for 'The Wind' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, with groups of three notes beamed together and marked with a '3' for triplets. The bass staff contains a bass line of eighth notes, also with groups of three notes beamed together and marked with a '3'. Above the treble staff, the chords F5/C, C5, F5/C, C5, F5/C, C5, Bb5, and Ab5 are indicated. The piece is in 2/4 time, as indicated by the time signature.

C5 F5/C C5 F5/C C5 F5/C C5 F5/C C5

Eb5 C5 F5/C C5 F5/C C5 F5/C

C5 F5/C C5 Bb5 Ab5 D5 G5/D D5

Gtr. 4 (dist.)

Gtr. 3

G5/D D5 G5/D D5 G5/D D5 F5^{xIII}

Reg

w/ bar

Reg

w/ bar

Gtr. 3 tacet
 D5

G5/D

D5

G5/D

D5

G5/D

Gtr. 4

D5

G5/D

D5

C5

Bb5

D5

G5/D

D5

w/ bar

G5/D D5 G5/D D5 G5/D D5 F5^{XIII}

Rya -----

w/ bar

D5 G5/D D5 G5/D D5 G5/D

Rya -----

D5 G5/D D5 C5 Bb5

Rya -----

D.S.S. al Coda 2

(cont. in notation)

⊕ Coda 2

G5 Eb5 D5 Bb5 G5 N.C.

Be quick!

Bring Your Daughter to the Slaughter

Moderate Rock ♩ = 144

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble clef and a guitar tablature (TAB) below. The melody is played on a guitar, with the TAB showing fret numbers (0-4) and techniques like bends (b) and vibrato (v). The score includes a key signature change to E major (two sharps) for the final measure.

A handwritten musical score on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a continuous, dense series of wavy lines, possibly representing a tremolo or a specific rhythmic pattern. There are several 'x' marks placed above the staff at regular intervals. Below the staff, there are three measures, each containing a single note with a long horizontal line extending to the right, suggesting a sustained or pedaled note. The bottom staff is empty, with only the wavy lines from the top staff visible. The initials 'P.S.' are written below the first measure of the top staff.

1. Hon - ey, it's get - ting close

The musical notation shows a piano part with a treble clef and a key signature of one sharp (F#). The melody is: F\#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F\#4 (quarter). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand, both starting on F\#4 . The snare drum part is indicated by 'x' marks on a single line, corresponding to the piano accompaniment.

22

Verse

2nd time, Gtr. 3: w/ Fill 1

*Em7

G6

A5



to mid - night, and all the myths are still in town.
to day - break the sun is creep - ing in the sky.

Gtr. 3 (dist.)



f
**w/ delay
P.S.

**Set for half-note regeneration w/ multiple repeats.

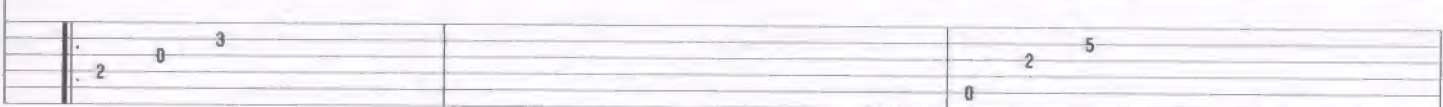
Gtrs. 1 & 2



let ring

Riff A

let ring



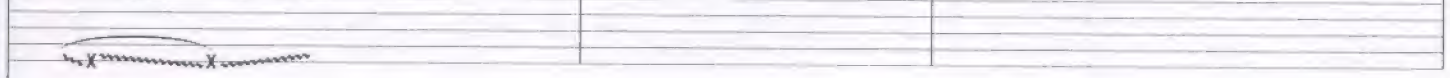
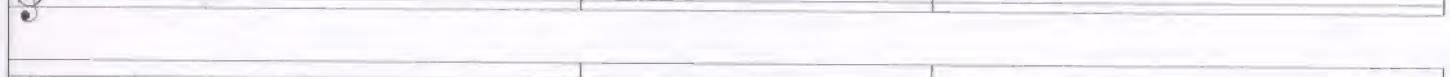
*Chord symbols reflect overall harmony.

Em7

G6



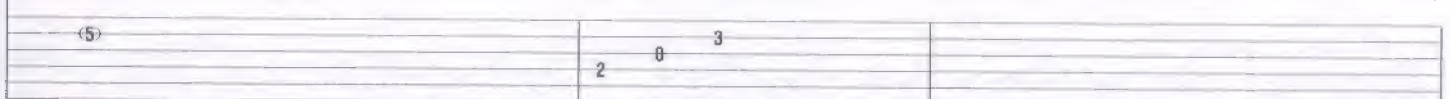
True love and lip - stick on your lin - en, bite the pil - low, make
No pat - ent rem - e - dies for heart - ache, just emp - ty words and



let ring

let ring

End Riff A



Fill 1

Gtr. 3

6

2



w/ delay

P.S.



Gtrs. 1 & 2: w/ Riff A (1 1/2 times)

A5

1st time, Gtr. 3 tacet

Em7

no sound. If there's some liv - ing to be done, ha,
hum - ble pie. — So get down on your knees, hon - ey.

Gtr. 3

Harm. Harm.

Pitch: G F#

G6

A5

be - fore your life — be - comes your tomb, — you'd bet - ter know — I'm — the
as - sume — an at - ti - tude. You just pray that I'll —

Em7

G6

A5

D5

one. Un-chain your back — door, — in - vite me a - round, — } Bring your daugh -
— be wait - ing, 'cause you know, — you know I'm com - ing soon. — }

Gtrs. 1 & 2

let ring — — — — — let ring — — — — —

Chorus

E5

D5

E5

C5

A5

D5

- ter, bring your daugh - ter to the slaugh - ter. — Let her go, —

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. — — — — —

(7) 9 9 9 9 X X 7 9 9 9 X X 5 3 3 3 5 5 5 2 0 0 3 4 2 3 4 0

D6 D5 D6 A5 G5 E7 G5 E7 G5 D5

let her go. — let her go. — Bring your daugh-

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 D5 E5 C5 A5 D5

- ter, bring your daugh - ter to the slaugh - ter. — Let her go. —

D6 D5 D6 A5 G5 E7 G5 E7 G5 E5

let her go. — let her go. — Let her go. —

Gtrs. 1 & 2

yeah. Heh, heh, heh. heh, heh, heh, heh, ha, ha,

w/ bar +1 +1/2

ha. 2. Hon-ey, it's get-ting close _____

2. Bridge

N.C. G5 D

So pick up your fool - ish pride. No _____ go - ing back, no -

G5 D A5 D G5 E5

where, no way, no place to hide. _____ Let her go!

Gtr. 4 (dist.)

f Harm. ----- w/ bar -----

12 5 7 19 (19) 0 -2 1/2 14

Pitch: G

Gtrs. 1 & 2

P.S.

Guitar Solo

C5 G/B A5 D5

w/ bar

Rhy. Fig. 3

G5 E5 C5 G/B A5

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last 2 meas.)

D5 G5 E5

Gtr. 4

C5

G/B A5

D5

G5 E5

C5

G/B A5

D5

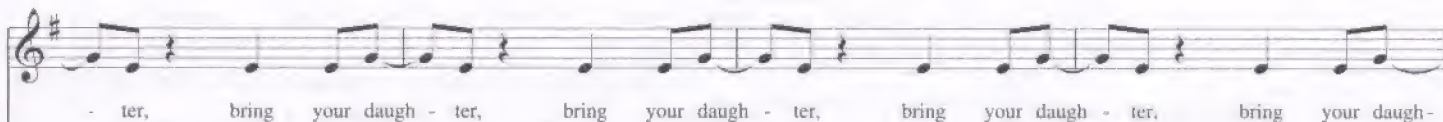
G5 E5

Bring your daugh-

w/ bar --

Bridge

Gtrs. 1 & 2



Gtr. 4



w/ bar



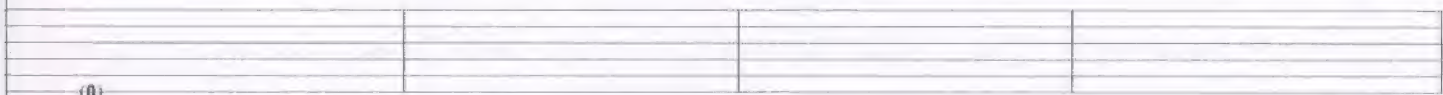
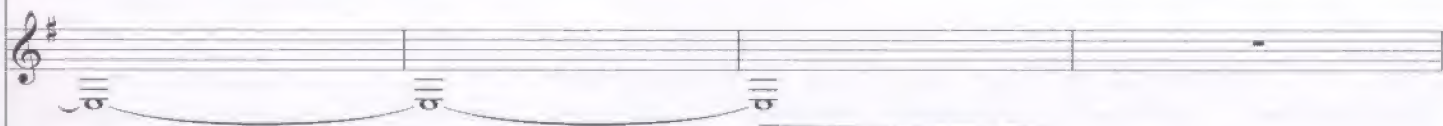
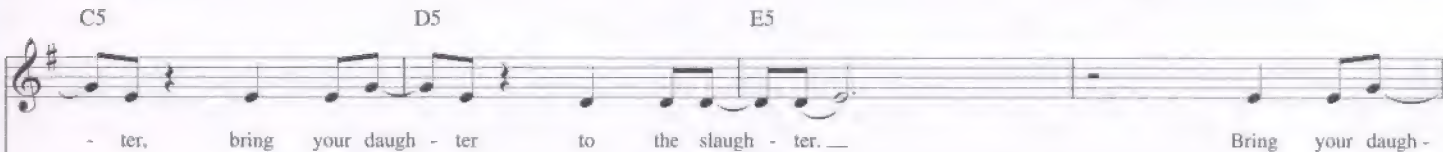
Riff B

Gtr. 5 (dist.)



Gtrs. 1 & 2 tacet

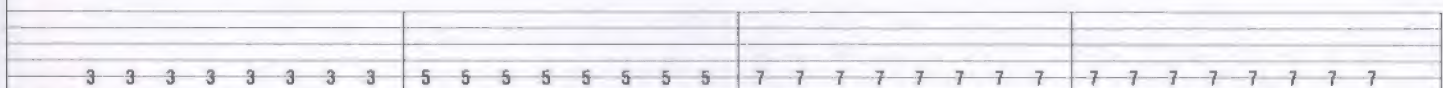
Gtr. 4 tacet



End Riff B



P.M.



Gtr. 5: w/ Riff B

E5

G6

A5

- ter, fetch your daugh - ter, bring your daugh - ter, fetch your daugh - ter, bring your daugh -

Gtr. 1 *mp*

Gtr. 2 *divisi* *mp*

9 12 14

7 10 12

*Vol. swells (next 8 meas.)

C5

D5

E5

- ter, fetch your daugh - ter to the slaugh - ter. —

5 7 9

3 5 7

Interlude

Gtrs. 1 & 2 tacet

Gtr. 5: w/ Riff B (2 times)

E5

G6

A5

(Ah. —)

Riff C

Gtr. 6 (dist.)

End Riff C

mp

9 8 7 6 10 8 7 6 9 8 7 6 10 8 7 6 9 8 7 6 10 8 7 6 9 8 7 6 10 8 7 6

Gtr. 6: w/ Riff C (3 times)

C5

D5

E5

(Ah. —)

G6 A5

Ah.

Riff D

Gtr. 7 (dist.)

mp

End Riff D

Gtr. 7: w/ Riff D

C5 D5 E5^{viii} D5

Gtrs. 1 & 2

f

Ah.)

Bring your daugh -

Gtr. 4

f

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 D5 E5 C5 A5 D5

ter, bring your daugh - ter to the slaugh - ter, Let her go, -

Riff E

Gtr. 4

End Riff E

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D6 D5 D6 A5 G5 E7 D5
 — let her go. — let her go. — Bring your daugh -

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 4: w/ Riff E

ter, bring your daugh - ter to the slaugh - ter. — Let her go, —

— let her go, — let her go. — Bring your daugh -

Gtr. 4

Gtr. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 4: w/ Riff E

E5 D5 E5 C5 A5 D5

- ter, bring your daugh - ter to the slaugh - ter. — Let her go, —

Detailed description: This image shows a musical score for a vocal part, likely for a soprano or alto. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some phrases connected by slurs. Above the staff, the notes are labeled with their corresponding chord symbols: E5, D5, E5, C5, A5, and D5. Below the staff, the lyrics are written in a simple, sans-serif font, aligned with the notes. The lyrics are: "- ter, bring your daugh - ter to the slaugh - ter. — Let her go, —". The dashes indicate where the melody continues or where there are rests.

A5 G5 E5 N.C.

let her go. Yeah, com-ing to get you.

w/ bar w/ bar

12 15 14 12 15 12 12 15 12 14 12 14 12 14 (14) 14 (14) (14) 12 14 (14)

Free time

E7#9

N.C.

Wow! _____

P.S. w/ bar w/ bar

14 12 (12) (12) 15 (15) (15) -1 1/2

from *Seventh Son of a Seventh Son*

Can I Play With Madness

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith



Intro

Moderate Rock ♩ = 138

N.C.



D
Rhy. Fig. 2

Gtr. 2
(dist.)

C6sus2

Csus2

G5

Rhy. Fig. 1

Gtr. 1 (dist.)



Riff A

Gtr. 3 (dist.)

End Riff A



Gtr. 3: w/ Riff A (2 1/2 times)

Dsus4

D

Dsus4

D

Dsus4

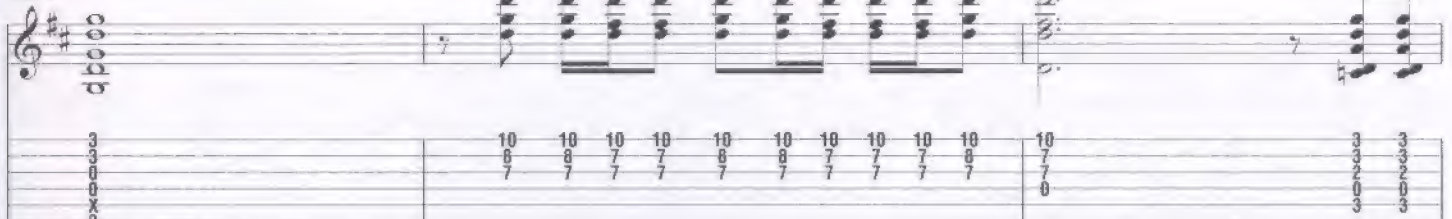
Gtr. 2: w/ Rhy. Fig. 2

*D

C6sus2

End Rhy. Fig. 2

Gtr. 1



*Chord symbols reflect overall harmony.

36

G5 Dsus4 D Dsus4 D Dsus4 D
 spit back in their face. Don't need no key to un-
 hell fires — ragged in his eyes. He said you wan-na know the truth, son, Lord,

Chorus

The musical notation for the chorus is written on a single staff in G major (one sharp). The key signature has one sharp (F#) on the F line. The time signature is 4/4. Above the staff, four chords are indicated: Bm, G, D, and A. The melody consists of eighth notes and quarter notes. There are ties over the words "play" and "madness?". The lyrics are: "Can I play with mad - ness? The proph - et stared at his crys - tal ball."

Bm G D A

Can I play — with mad - ness? The proph - et stared at his crys - tal ball.

[illegible]

D

A

Bm

- ness? The proph - et looked and he laughed at me, — ha, ha! He said,

14 15 14 17 15 14 14 15 14 17 14 14 14 15 14 16 14 16 16

P.M. --- P.M. ---

3 3 3 3 0 3 3 0 0 3 0 4 2

To Coda ⊕

Gtr. 4 tacet

G

D5

A

D5

"Can I play — with mad - ness?" He said, "You're blind, too blind —"

End Riff B

14 15 14 17 14 14 14 15 14 17 14 14 14 15 14 17 14 14

P.M. --- P.M. ---

(4) 4 4 4 4 3 3 3 3 0 3 3 0 0 3 3 0 0 3

Interlude

Gtr. 2: w/ Rhy. Fig. 1
D

C6sus2

A D5 A

to see." Yeah,

End Rhy. Fig. 4

Gtrs. 2 & 3

Gtr. 3

P.M. -----

Csus2 G5

I said you're too blind to see.

Rhy. Fig. 5

P.M. -4 P.M. -4 P.M. -----

Dsus4 D Dsus4 D Dsus4 D

Mmm.

End Rhy. Fig. 5

Gtr. 3

P.M. -4 P.M. -----

Gtrs. 2 & 3: w/ Rhy. Fig. 5

C6sus2 G5 Dsus4 D Dsus4 D Dsus4

D.S. al Coda

⊕ Coda

Interlude
Faster ♩ = 200
Half-time feel

A D5 A E5 G5

to see. Oh, "Lis

Gtr. 1

*Gtrs. 2 & 3

Riff D

*Composite arrangement

E5 G5 A5 E5 G5

- ten to me," said the proph - et.

End Riff D

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four measures, each with a chord diagram above it. The chords are E5, G5, A5, G5, and Bb5. The guitar part includes various techniques such as bends, slides, and double stops. The vocal part includes lyrics and a melody line. The score is presented in a clear, legible format with a white background and black text.

End half-time feel

G5 Bb5 C5

12 12 12 12 11 12 8 8 10 10

10 10 10 10 9 X X 8 8 8 10 10 8

Gtrs. 2 & 3: w/ Riff D (2 times)

Gtrs. 2 & 3: w/ Riff D (2 times)

E5

G5

E5

65

Gtr. 5 (dist.)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'f' (forte) and 'f w/ octaver'. The melody features a series of eighth and sixteenth notes, with some measures containing a wavy line indicating a tremolo or rapid oscillation. The second system includes fingerings (1, 15, 15, 15, 12, 15) and breath marks (indicated by a vertical line with a small circle) for the second and fourth measures.

*Set for one octave below.

**Set for a perfect 5th above.

E5 G5 A5

Rhy. Fill 1

End Rhy. Fill 1

Gtrs. 2 & 3

Rea

loco

15 17 17 (17) 15 17 15 22

17 15 17 17 (17) 15 17 15 (15)

Gtrs. 2 & 3: w/ Rhy. Fill 1 (2 times)

G5

[illegible]

Slower ♩ = 176

Outro-Chorus

A tempo

Gtr. 5 tacet

Gtr. 4: w/ Riff B

D5 A D5 A D5 A N.C. G D

Can I play with mad - ness? The proph - et

Gtrs. 2 & 3

P.M. -1

Gtrs. 2 & 3: w/ Rhy. Fig. 4

Gtr. 1: w/ Riff C

A

Bm

G

stared at his crys - tal ball. Can I play with mad -

Esus4

E

Bm

G

- ness? There's no vi - sion there at all. Can I play with mad -

Gtr. 1: w/ Riff C

D

A

Bm

- ness? The proph - et looked and he laughed at me, ha! He said.

G

D5

A

D5

"Can I play with mad - ness?" He said, "You're blind, too blind

A

D5

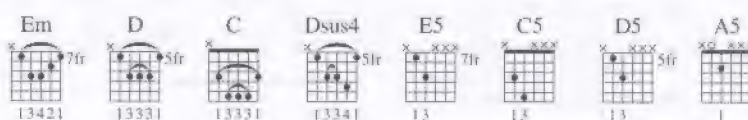
A

N.C.

to see. Can I play with mad - ness?"

from *Seventh Son of a Seventh Son*
Evil That Men Do

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith



Intro
 Moderately ♩ = 132

Em D

*Gtr. 3 *mf*

Gtr. 1 (dist.) *mf*

Gtr. 2 (dist.) *mf*
divisi

TAB

*Guitar synth.

C

TAB

Dsus4 D C

TAB

D Em

(14) 12 14 (14) 16 14 (14) 14 12 14 14/16 14 12 14 (14) 16 16

(7) 5 7 (7) 9 7 (7) 7 5 7 7/9 7 5 7 (7) 9 9

D C

(16) (16) 12 14 14/16 14 12 14 (14) 16 14

(9) (9) 5 7 7/9 7 5 7 (7) 9 7

Faster ♩ = 160

Gtrs. 1, 2 & 3 tacet

*Esus2 D5/E

G5/E

G6/E

D5/E

Csus2

Gtr. 1

Gtr. 2
divisi

Gtr. 4 (dist.)

Gtr. 5 (dist.)

f

P.M. ---|

P.M. let ring --|

P.M. ---|

0 0

9 7 7 7 7 5 4 5 9 7 5 5 5 5 4 (7) 4

*Chord symbols reflect overall harmony.

C5 Gmaj11/B C5 Gmaj11/B C Esus2 D5/E G5/E

Gr. 4

Gr. 5

G6/E D5/E Csus2 C5 Gmaj11/B C5 Gmaj11/B C E5

Verse

E5

C5

Rhy. Fig. 1

Rhy. Fig. 1A

Slept in the dust with his daugh - ter, her eyes red with the slaugh - ter of

P.M. -----

P.M. -----

C5

Gmaj11/B C5 Gmaj11/B C E5

Csus2

in - no - cence. And I will pray —

P.M. -----

P.M. -----

P.M. -----

G5 D/F# E5

for her. I will call her name out loud.

P.M.

Csus2 G5 D/F#

I would bleed for her, if I could

P.M.

Csus2 N.C. C

on - ly see her now. _____

End Rhy. Fig. 1

End Rhy. Fig. 1A

P.H. P.M. -----|

Pitch: G

Pre-Chorus

Em

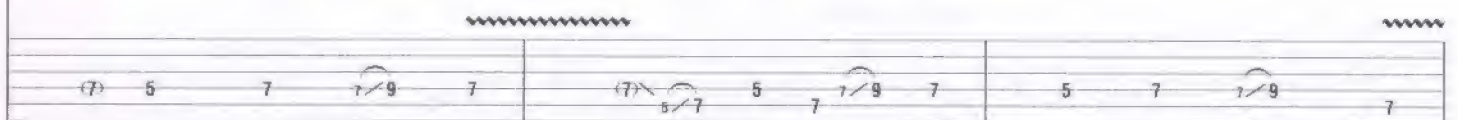
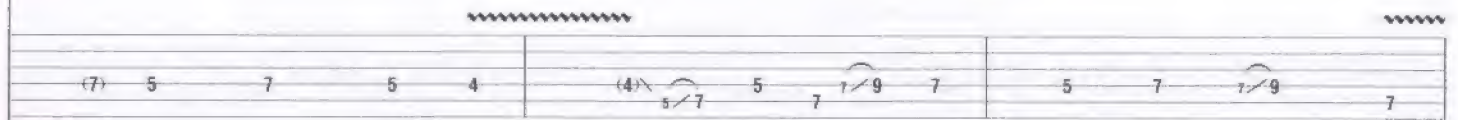
Liv - ing on a ra - zor's edge, bal - anc - ing on _____

Riff A

Riff A1

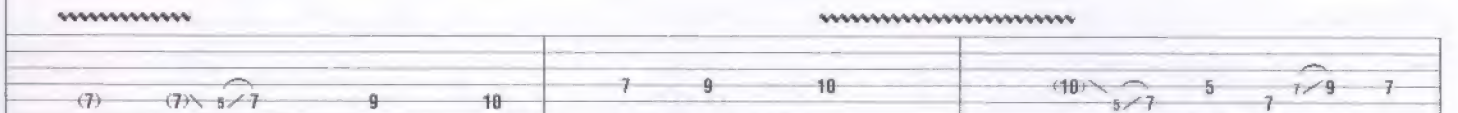
D

C



D

C



Em

D

— a ledge, — yeah! Liv - ing on a ra - zor's edge,

The guitar line consists of two staves. The first staff shows a vocal line with lyrics. The second staff shows a guitar line with fret numbers: (7) 5 7 7/9 7 | (7) 5/7 5 7 7/9 7 | 5 7 5 4. The guitar line includes a bridge pickup section with a wavy line indicating a tremolo effect.

bal-anc - ing on — a ledge. You know, — you know — the e -

C D E5

Riff B End Riff B

(cont. in slashes)

Riff B1 End Riff B1

The guitar line consists of two staves. The first staff shows a vocal line with lyrics. The second staff shows a guitar line with fret numbers: (4) (4) 5/7 5 7 7/9 7 | 5 7 7/9 7 | 9 10 7 9 | 10 7 9 9/7. The guitar line includes a bridge pickup section with a wavy line indicating a tremolo effect.

Rhy. Fig. 2

Rhy. Fig. 2

C5

125

E5

Cite 4

P.M.

P.M.

P.M

vil that _____ men do _____ lives on and on. _____ The e _____

The e -

Gr. 5

Rhy. Fig. 2A

C5

A5

A
5
open

E5

End Rhy. Fig. 2

P.M.

P.M.

The e -

End Rhy. Fig. 3A

Citr. 4: w/ Rhy Fig. 2

Gr. 5: w/ Rhy. Fig. 2A (1st 4 meas.)

Csus2

D

E5

vil that _____ men do _____ lives on and on. _____ The e .

The e -

Csus2 A5 E5

- vil that — men do lives on and on. —

Capo: 5

(2) 0 2 3 3 2 0 2 3 0 X 3 2 0 9/7

Verse

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A

E5 C5

2. Cir - cle of fire, — my bap - tism — of joy — at an end it seems.

Gmaj11/B C5 Gmaj11/B C E5

The sev - enth lamb slain, — the book of life o - pened be -

C5 Gmaj11/B C5 Gmaj11/B C E5 Csus2

fore — me. And I will

G5 D/F# E5 Csus2

pray for — you. Some - day I may re - turn. — Don't you

G5 D/F# Csus2 N.C. C

cry for — me, be - yond — is where I learn. —

Pre-Chorus

Gtrs. 4 & 5: w/ Riffs A & A1
2nd time, Gtrs. 1 & 2: w/ Fill 1

C Em D

Liv - ing on a ra - zor's edge, bal - anc - ing on a ledge. Liv - ing on a

Chorus

Gtr. 4: w/ Rhy. Fig. 2 (1 7/8 times)
Gtr. 5: w/ Rhy. Fig. 2A (1 3/8 times)

C D E5

ra - zor's edge. You know, you know the e - vil that men do

Csus2 D E5 Csus2

lives on and on. The e - vil that men do lives on and on.

A5 E5 Csus2 D

The e - vil that men do lives on and on.

E5 Csus2 A5 E5

The e - vil that men do lives on and on.

Gtr. 5 Gtrs. 4 & 5 P.M.

Fill 1

Gtr. 1 *sea*

Gtr. 2 *divisi*

(17) (17)

Interlude

N.C. E5 N.C. E5

N.C.

Gtr. 4

Gtr. 5

Gtr. 2

F#m11

f

w/ bar

14 14

-1

Gtr. 4

let ring --

Gtr. 5

let ring --

Guitar Solo

Gtr. 2

P.H.

Rhy. Fig. 3

End Rhy. Fig. 3

Chords: D5, E5, F#m11

Annotations: w/ bar, 1/2, Pitch: D2, let ring

Fingerings: (14), (14), 14, 16, 16, (16), 14, 17, 0, 16, 17, 16, 17, 16, 16, 14, (14), 7

Scale: G major (one sharp)

Time Signature: 4/4

*Composite arrangement

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with triplets and a bass line with fret numbers. The piano part is written in treble clef with a key signature of two sharps. It includes a "let ring" instruction and a bass line with fret numbers. The score is divided into measures, with some measures containing multiple notes or chords. The guitar part has a "w/ bar" instruction above it. The piano part has a "let ring" instruction above it. The fretboard diagrams show the fret numbers for each note in the bass line of both parts.

Gtrs. 4 & 5: w/ Rhy. Fig. 3

Gr. 2

The musical score for guitar 2 consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with various notes, rests, and accidentals. Above the staff, there are labels for chords: D5, E5, and F#m11. Below the staff, there are fretboard diagrams for the first four measures. Each diagram shows a single string with a fret number and a bar line. The fret numbers are 10, 11, 12, and 16. Above each fret number is a label 'w/ bar' and a downward-pointing arrow with a '-1' next to it, indicating a barre. The diagrams are connected by a horizontal line.

D5 E5 F#m11

w/ bar w/ bar w/ bar

(11) 10 11 12 12 11 10 11 12 11 10 11 12 12 11 11 16

Coda

Outro

E5 C5 D5

The e - vil. the e - vil. the e - vil that men do.

Gtr. 2

w/ bar

Gtr. 5

($\frac{2}{0}$) ($\frac{3}{3} \begin{array}{l} / \\ 2 \\ / \\ 2 \end{array}$) | 0 2 ($\frac{3}{3} \begin{array}{l} / \\ 2 \\ / \\ 2 \end{array}$) | 0 2 ($\frac{3}{3} \begin{array}{l} / \\ 2 \\ / \\ 2 \end{array}$) | 0 2 2 ($\frac{3}{3} \begin{array}{l} / \\ 2 \\ / \\ 2 \end{array}$) |

Gtr. 4

P.M. P.M. P.M.

($\frac{2}{0}$) 0 0 0 0 0 9 7 | 0 0 0 0 0 0 9 7 | 0 0 0 0 0 0 5 5 | 5 5 5 5 5 5 5 5 7 5 |

E5 C5 A5

The e - vil, the e - vil, the e - vil that men do.

(13) 12 14 (14) 12 15 (15) 8 (8) (8) 5 7

P.M. P.M. P.M.

(5) 9 7 0 0 0 0 0 0 0 9 7 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 2 0

E5 N.C. E5 N.C.

Ow, ow!

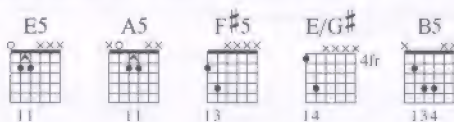
P.M. P.M.

(2) 2 7 5 4 5 4 5 7 7 5 4 5 4 5 7 0 0 (9) 2 0 7 5 4 5 4 5 7 7 5 4 5 4 5 7 0 0 (9)

from *Piece of Mind*

Flight of Icarus

Words and Music by Bruce Dickinson and Adrian Smith



Intro

Moderate Rock ♩ = 112

A5 E5 F#5

*Gtrs. 1 & 2 (dist.)

*Composite arrangement

Verse

F#m

E5 A5 F#5

ground _ warms _ to the first rays _ of light, a bird - song shat - ters _ the still. His

Rhy. Fig. 1 End Rhy. Fig. 1

let ring -----

Pre-Chorus

F#5 E/G# A5 B5 C#5 E5

eyes are a - blaze, see the mad - man in his gaze.

Rhy. Fig. 2 End Rhy. Fig. 2

Chorus

F#5 E5 NC. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

Fly on your way like an ea - gle, fly as high as the

Rhy. Fig. 3 End Rhy. Fig. 3

let ring ----- let ring ----- let ring -----

Gtrs. 1 & 2: w/ Rhy. Fig. 3

F#5 E5 NC. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. On your way like an ea - gle, fly, touch the

Gtrs. 1 & 2: w/ Rhy. Fig. 2

F#5

E/G#

A5

B5

C#5

E5



knows his Fa - ther — be - trayed.

Now — his wings turn to ash - es, to ash - es his grave.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

F#5

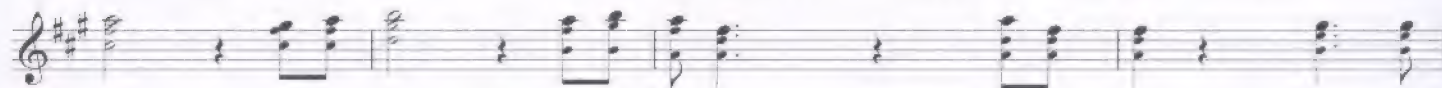
E5

N.C. D5 A/C# D5

A/C# D5

A/C# D5

E5 D5 E5



Fly on your way like an ea - gle,

fly as high as the

F#5

E5

N.C. D5 A/C# D5

A/C# D5

A/C# D5

E5 D5 E5



sun. on your way like an ea - gle,

fly, touch the

Guitar Solo

E5

A5

E5

Gtrs. 1 & 2
P.M.



sun.

Gtr. 3 (dist.)

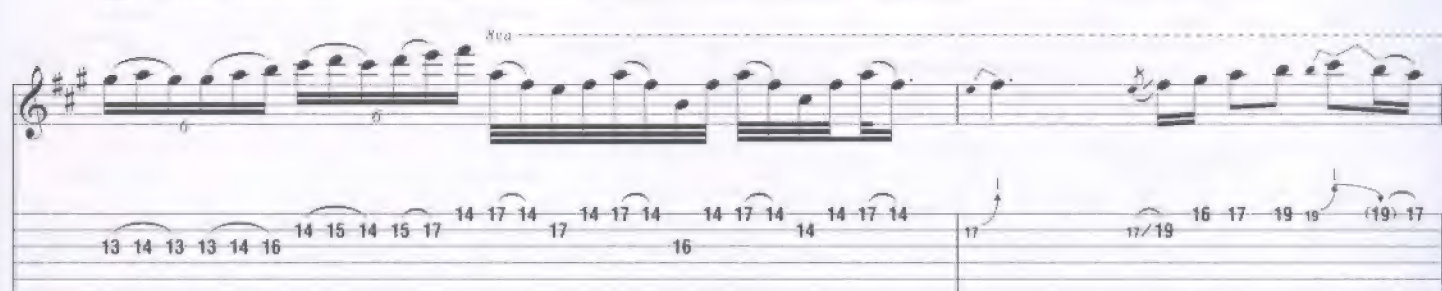


F#5

A5

E5

P.M.



P.M. -----

A5 E5

8va -----

loco

Gtrs. 1 & 2: w/ Rhy. Fig. 4

F#5

P.M. -----

8va -----

f

Gtr. 4 (dist.)

Gtr. 3

Gtr. 3 tacet

E/G# A5 B5 A5

8va -----

loco

Gtr. 4

E/G#

A5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' below the notes. The second system continues the melody on a single staff, also in treble clef and one sharp key signature. It includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The score is a single-voice setting of the song.

Gtrs. 1 & 2; w/ Rhy. Fig. 3 (4 times)

Gtr. 4 tacet

B5

C#5

E5

F#5

E5

Yeah. Fly on your way like an

N.C. D5 A/C# D5 A/C# D5 E5 D5 E5 F#5

ea - gle, fly as high as the sun, On your

E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

way like an ea - gle, fly as high as the

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. On your way like an eagle, fly, touch the

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. On your way like an ea - gle, fly!

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

F#5 E/G# A5 B5 A5

Gtr. 4

14 14 14 12 14 13 14 14 14 12 14 13 14 14 14 12 14 13 14 14 14 12 14 13

Gtr. 3

11 11 10 9 11 9 11 11 10 9 11 9 11 11 10 9 11 9 11 11 10 9 11 9

F#5 E/G# A5 B5 A5

17 17 17 (17) 15 14 17 17 17 (17) 15 14 17 17 17 (17) 15 14 17 17

12 12 12 (12) 10 9 12 12 12 (12) 10 9 12 12 12 (12) 10 9 12 12

[illegible]

The musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked 'Free time'. The score is divided into three measures. The first measure is labeled 'A5' and contains a series of eighth notes. The second measure is labeled 'B5' and contains a series of eighth notes. The third measure is labeled 'F#5' and contains a single eighth note. The lyrics 'Fly as high as the sun!' are written below the staff. The score ends with a double bar line and a repeat sign.

Gtr. 5 tacet

A5 E5 F#5 N.C.

Ah!

Ctrs. 1 & 2

(4)
(2)

4
2

E5

Gr. 5 (clean)

let ring throughout

End Rift B

Rhy. Fig. 1

End Rhy. Fig. 1

Rhy. Fill 1

Gr. 2

Gtr. 4
divisi

Rhy. FH 1A

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

Full 1

Gr. 3

12	(12)			
X				
10	(10)			

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff B

D5/E

C5/E

B5/E

E5

G5

Oh, yeah! _____

Gtr. 5

Gtr. 2

A5

B5

C5

G5

A5

G5

Riff C

End Riff C

let ring --| let ring --|

Gtr. 5: w/ Riff C

A5

B5

C5

G5

1.

2.

A5

A5

Oh,

Oo, _____

Gtr. 2

Interlude

2nd time, L.d. Voc. tacet

E5

D5

— look out!

Riff D

Gtr. 2 *8va*

f

*Harm.

loco

Pitch: G E A G

*Harm. pitches produced by gradually sliding index finger up neck.
Harms. w/ decimals located between the frets.

Rhy. Fig. 2

**Gtrs. 3 & 4

f

slight P.M.

**Composite arrangement

Gtr. 2: w/ Riff D
Gtrs. 3 & 4: w/ Rhy. Fig. 2

E5

D5

End Riff D

Gtr. 3

Gtr. 4 *divisi*

End Rhy. Fig. 2

*Gtr. 3 to left of slashes in tab.

Verse

Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)

E5

D5

1. You (4.) walk through the sub-way, his eyes burn a hole in your

2. My in no cent vic-tims are slaugh-tered with wrath and de-

E5

back. A foot - step be - hind you. he
spine, a mock - ing re - li - gion of

D5

lung - es pre - pared for at - tack.
ha - tred that burns in the night.

Chorus

C5 E5 D5 C5 G5

Scream for mer - cy, he laughs as he's watch - ing you bleed.
I have no one, I'm bound to de - stroy all this greed.

Rhy. Fig. 3

Gtrs. 3 & 4

Scream for mer - cy, he laughs as he's watch - ing you bleed.
I have no one, I'm bound to de - stroy all this greed.

C5 E5 D5

Kill - er be - hind you, 1. his 4. my
voice in - side me, com -

To Coda

C5 B5

blood lust de - fies all 1. his needs.
pel - ing to sat - is - fy me.

Bridge

F5

G5

can see

C5

D5

what a knife's meant to be

slight P.M.

F5

You'll

slight P.M.

G5

C5

nev - er know

how I came

[illegible]

Guitar Solo

Ha, ha, ha, ha.

slight P.M.

Chord progressions: D5, C5, D5

First system: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Second system: Bass clef. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Third system: Treble clef. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Fourth system: Bass clef. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Annotations: "rake" above the first system, "slight P.M." below the second and fourth systems.

Chord progressions: E5, D5, E5, D5

First system: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Second system: Bass clef. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Third system: Treble clef. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Fourth system: Bass clef. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Annotations: "Gtr. 2 tacet" above the first system, "Gtr. 6 (dist.)" above the second system, "f" above the third system, "slight P.M." below the second and fourth systems.

Chord progressions: E5, D5, C5, D5

First system: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Second system: Bass clef. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Third system: Treble clef. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Fourth system: Bass clef. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Annotations: "slight P.M." below the second and fourth systems.

E5 D5 A5 B5

Gtr. 6

Gtr. 2
divisi

Gtr. 2

3

14 17 14 15 14 14 17 15 14 16 2 0 0 0 12 0 0 14 14 0 15 15 0 17 15 14 0 0 12

Gtrs. 3 & 4

slight P.M.

slight P.M.

9 9 9 9 9 9 9 9 9 9 0 2 0 2 0 2 0 2 0 2 0 2 0 2 4 2

C5 A5 G5 A5 B5

0 0 0 14 0 0 15 15 0 0 17 15 14 0 0 0 12 0 0 0 14 0 0 0 15 15 17 17 15 14 0 12

slight P.M.

slight P.M.

slight P.M.

5 5 5 5 5 5 5 5 5 5 0 0 5 5 5 5 2 0 4 2 4 4 4 4 4 4 2 2

A5 G5 A5 B5

12 0 0 14 14 0 0 15 15 0 17 15 14 0 0 12 12 0 0 14 0 0 15 15 0 17 17 15 14 0 0 12

slight P.M.

slight P.M.

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 4 2

3

[illegible]

Gtrs. 3 & 4: w/ Rhy. Fig. 4

Gtr. 6

let ring

1/2

15 14 (14) 12 14 12 14

[illegible]

E5

ties. The glim - mer of met - al, my

Gtr. 6

Gtr. 2

D5

mo - ment is read - y to strike. The

E5

D5

death call a - ris - es, a scream breaks the still of the night.

E5

D5

An - oth - er to - mor - row, re - mem - ber to walk in the

Chorus

Gtrs. 3 & 4: w/ Rhy, Fig. 3

C5

E5

light. I have found

D5 C5 G5

— you, and now there — is no place — to run. Ex - cite -

C5 E5 D5 C5 B5

— ment. it shakes — me. Oh, God, help — me, what have I

C5 D5

done? Oo, yeah. — I've

Interlude

Gtr. 2: w/ Riff D (2 times)
Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)

E5 D5

done it a - gain. —

D.S. al Coda

E5 D5

4. You

⦿ Coda

Gtrs. 3 & 4: w/ Rhy. Fig. 3 (last 4 meas.)

C5 D5

— needs. — Oo, — look out. — I'm com - ing — for you.

Outro

E5

D5

Ha. ha, ha. ha, ha. ha, ha. ha. ha.

Gtr. 6

Gtr. 2
divisi

Gtrs. 3 & 4

Gtr. 3

Gtr. 4
divisi

slight P.M. -----

*Gtr. 3 to left of slashes in tab.

Em

N.C.

Ow, ow!

Gtrs. 2 & 6

Gtrs. 3 & 4

from No Prayer for the Dying

No Prayer For the Dying

Words and Music by Steven Harris



Intro

Moderate Rock ♩ = 88

2nd time, Gtr. 5 tacet

2nd time, Gtrs. 6 & 7: w/ Fill 2

E5

G5

D5

C5

E5

Riff A

Gtr. 1 (dist.)

mf

let ring

TAB

10/12 10 8 8 10 8 7 7 7 7 7 5 7 8 5

Riff B

Gtrs. 2 & 3 (clean)

mf

let ring throughout

TAB

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 7

G5 D5 C5

let ring

(5) 12 10 8 8 10 8 7 7 7 7 7 5 7 8 5

(7) 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

Fill 2

Gtr. 6

(9)

Gtr. 7

(5)

Gtr. 1 E5 G5 D5 C5 End Riff A

let ring

(5) 12 10 8 10 8 7 7 7 7 5 7 8 5

Gtrs. 2 & 3

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

Riff C Gtr. 4 (dist.) End Riff C

mf

7 7 9 9 9 9 10 10 12 12 12 12 12 12 5 5 7 7 7 7 7 7 3 3 5 5 5 5 5 5

E5 G5 2nd time, Ld. Voc. tacet D5 C5 To Coda

1. There are

let ring

(5) 12 10 8 10 8 7 7 7 7 5 7 8 5

End Riff B

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

7 7 9 9 9 9 10 10 12 12 12 12 12 12 5 5 7 7 7 7 7 7 3 3 5 5 5 5 5

Verse

Gtrs. 3 & 4 tacet
2nd time, Gtr. 1 tacet
2nd time, Gtrs. 6 & 7: w/ Fill 1

Gtr. 1 tacet

Em

D

Bm

C

D

Em

D

Gtr. 5
(clean)

mf



times when I've won-dered
sat by the win-dow —

and times when I've cried. —
and gazed at the rain —

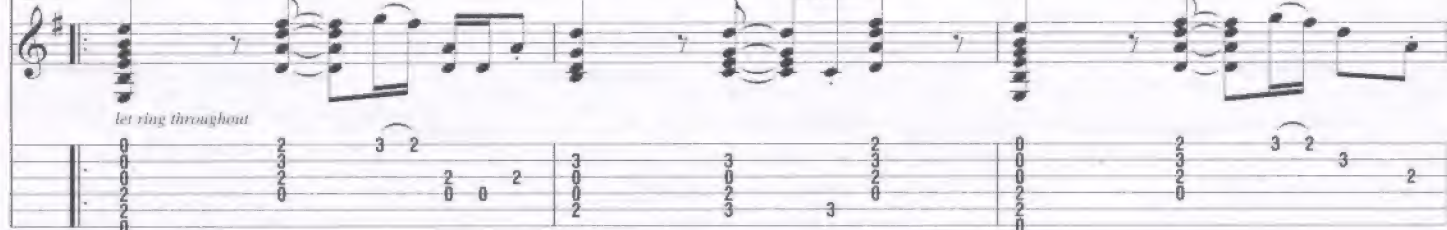
When my prayers, they were an-swered
with an ache in my heart —

at
but nev-er

Gtr. 1



Gtr. 2



let ring throughout

Bm

C

Em

D

Bm

C

D



times when I've lied. —
feel - ing the pain. —

But if you asked me a ques-tion,
If you would tell me

would I tell you the truth?
just what my life means,

Now there's



Fill 1

Gtr. 6



Gtr. 7



Em D Bm C

some - thing to bet on, you've got noth - ing to lose, yeah.
walk - ing a long road nev - er reach - ing the end.

Gtr. 6 (dist.)

mf

Gtr. 2

Interlude

Gtr. 2 tacet

E5

D5

B5

C5

End Rhy. Fig. 1

Rhy. Fig. 1

Gtrs. 3 & 5

w/ dist.

Gtr. 6

Gtrs. 3 & 5: w/ Rhy. Fig. 1 (2 times)

E5

D5

B5

C5

E5 D5 B5 C5

1. 2. D.C. at Coda

Gtrs. 3 & 5

E5 D5 B5 C5 B5 C5

Gtr. 6

2. When I've

Gtr. 7 (dist.)

mf

⦿ Coda

Double time

(♩ = ♪)

1st time, Gtrs. 2 & 4 tacet
2nd time, Gtr. 1 tacet

Gtr. 1 tacet

Gtr. 1 D5 E5 D5 E5

Gtrs. 3 & 5

w/ dist.

1.

C5 D5 E5

Gtrs. 3 & 5

2.

Guitar Solo

E5

Gtr. 6

Gtrs. 3 & 5

P.M.

E5 C B5

Spu

P.M.

C5

D5

12 15 12 15 12 12 14 14 (14) 12 15 14 (15) (14) 0

w/ bar -1/2

P.M. P.M.

4 2 2 4 2 2 5 3 3 5 3 3 5 5

E5

w/ bar -6 1/2 -7

1 1/4 1 1/2

P.M. P.M.

(5) 5 7 5 5 7 7 7 9 7 7 9 7 7

C

E5

C

w/ bar -19

P.M. P.M.

9 7 7 9 7 7 10 7 7 9 7 7 9 7 7 9 7 7 10

B5 C5

17 14 16 14 15 14 15 16 12 14 12 14 12 14 12 15 12 15 12 12 15 12 15 12 14 12

P.M.

2 2 4 2 2 4 2 2 4 2 2 5

Guitar Solo

Gtrs. 3 & 5: w/ Riff D (1 5/8 times)
Gtr. 6: tacet

Gtr. 6 D5 E5

14 (14) 12 14 12 12 19 12 14 (14) 12 14 (14)

Gtr. 7

f w/ bar +1 15 w/ bar +1 15 14

Gtrs. 3 & 5 End Riff D

P.M. P.M.

3 3 5 3 3 5 5 5 7 5 5 7 7

C E5 C

w/ bar +1 15 w/ bar +1 15 (15) w/ bar 12 12 15 15 12 14 12 14 12 (12) (12)

steady gliss.

B5 C5 D5

E5 C

E5 C B5

C5 D5

Gtr. 7

let ring ---

grad. bend

Gtrs. 2 & 3

P.M. ---

P.M. ---

Guitar Solo

F#5

E5

F#5

Gtr. 7 tacet

E5

F#5

E5

F#5

Gtr. 6

w/ bar

12

12

12

12

(12)

8va-----

Gtr. 7

1 1/2

(20)

Rhy. Fig. 2

Gtrs. 3 & 5

G5 F#5 E5 D5 E5 F#5

E5 F#5

E5 F#5

Gtr. 6

grad. release

w/ bar

w/ bar

(12)

(12)

12

9

12

9

(12)

(9)

(9)

(9)

(9)

-1

-1

-1 1/2

Gtrs. 3 & 5

5

4

2

0

2

4

4

4

4

2

4

4

4

4

2

4

4

4

2

E5 F#5 G5 F#5 E5 D5 E5 F#5 G5 F#5 E5

8va

Harm. w/ bar

w/ bar

w/ bar grad. dive

w/ bar

+1

Pitch: B

End Rhy. Fig. 2

Gtrs. 3 & 5: w/ Rhy. Fig. 2

F#5 E5 F#5 E5 F#5 E5 F#5

Gtr. 6

8va

loco

P.S.

P.S.

steady gliss.

slack

G5 F#5 E5 D5 E5 F#5 E5 F#5 E5 F#5

E5 F#5 G5 F#5 E5 D5 E5 F#5 G5 F#5 E5

grad. bend

1 1/2

Bridge

Gtr. 6 tacet
Dsus2

Bsus2

Esus2

Gtrs. 3 & 5
Rhy. Fig. 3

(cont. in notation)

God, give me the answer to my life.

Csus2

Dsus2

Esus2

Dsus2

Bsus2

God, give me the answer to my dreams.

Csus2

Dsus2

Gtrs. 3 & 5: w/ Rhy. Fig. 3
Esus2

Dsus2

Bsus2

God, give me the answer to my prayers.

End Rhy. Fig. 3

Gtr. 6

w/ bar

w/ bar

w/ bar

Csus2 Dsus2 Esus2 Dsus2 Bsus2

God, give me the an - swer to my be - ing.

Fill 3 End Fill 3

w/ bar w/ bar w/ bar

15 15 17 17
X 12 12 14 14

9 9 11 11
X 7 9 9 16 16
9 9 14 14

Outro
A tempo
(♩ = ♩)

Gtr. 6: w/ Fill 3

Csus2 Dsus2 E5 G5 D5 C5 E5 G5

rit.

Gtr. 4: w/ Riff C (2 times)

D5 C5 E5 G5 D5 C5

E5 G5 D5 C5 Em^{open}

Gtr. 2

Gtr. 1

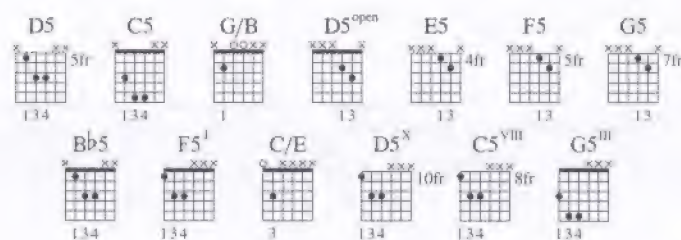
rit. let ring -----

(5) 12 10 8 10 8 7 7 7 7 7 5 7 8 5

from *The Number of the Beast*

The Number of the Beast

Words and Music by Steven Harris



Spoken: Woe to you, oh, Earth and Sea,
For the Devil sends the beast with wrath.
Because he knows the time is short...
Let him who hath understanding
Reckon the number of the beast.
For it is a human number.
Its number is six hundred and sixty six.

- Revelations Ch. 13 v. 8

Intro

Fast Rock ♩ = 195

°D Dsus4 D5 D Dsus4

l. I left a -

Gr. 1 (dist.)

mf
w/ flanger
P.M. -----| P.M. -| P.M. -| P.M. -----| P.M. -| P.M. -----|

TAB

5 5 5 4 5 5 7 7 7 7 7 5 7 7 7 7 7 5 5 7 5 5 5 7 5 5 5 4 5 5 5

*Chord symbols reflect overall harmony.

D5 D Dsus4 D5

lone. My mind was blank.

Rhy. Fig. 1

P.M. -| P.M. -| P.M. -----| P.M. -| P.M. -----| P.M. -| P.M. -| P.M. -

7 7 7 7 7 7 7 7 7 7 7 5 4 5 5 7 7 7 7 7 7 7 5 5 5 5

C Csus4 C5 C Csus4

I need - ed time to — think, to get the mem - ries

P.M. - - P.M. - - P.M. - - - - - P.M. - - P.M. - - P.M. - - - - - P.M. - - P.M. - - - - -

5 5 5 5 5 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 2 3 3 3

D5 D Dsus4 D5 Gtr. 1: w/ Rhy. Fig. 1

from my mind. — What did I see?

End Rhy. Fig. 1

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 4 5 5 5

D Dsus4 D5 C Csus4 C5

Can I — be - lieve — that what I saw that — night

C Csus4 D5 D Dsus4

was real and not just fan - ta - sy? — 2. Just what I

Verse

Gtr. 1: W/ Rhy. Fig. 1 (1 5/8 times)

D5

D

Dsus4

D5



Rhy. Fig. 2

Gtr. 2 (dist.)

mf

P.M.



C

Csus4

C5

C

Csus4



P.M.



D5

D

Dsus4

Gtr. 2: w/ Rhy. Fig. 2 (1st 7 meas.)

D5



End Rhy. Fig. 2

P.M.



D

Dsus4

D5

C

Csus4

C5



— my mind and brings me to de - spair . Yeah! ...

Gtr. 1

Rhy. Fig. 3
*Gtrs. 1 & 2

P.M. --| P.M. -----| P.M. --| P.M. --| P.M. ----| P.M. --|

3 3 3 3 3 3 3 2 3 3 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7

*Composite arrangement

Interlude

D5

The figure contains two musical staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a long, sweeping melodic line starting on a whole note D5, followed by a half note B4, a quarter note A4, a quarter note G4, and ending on a half note F#4. The bottom staff is also a treble clef with the same key signature and time signature. It shows a guitar accompaniment pattern consisting of eighth notes and chords, with some measures containing multiple slashes indicating continuation.

End Rhy. Fig. 3

(Gtr. 2, cont. in slashes)

D5
Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 2

(cont. in notation)

Gtr. 1

The musical score consists of two staves. The top staff, labeled 'Gtr. 2', is a rhythm track. It begins with a D5 chord (F#4, A4, C#5) and a rhythmic figure of eighth notes. This is followed by a measure of rest, then a measure with a D5 chord and a rhythmic figure of eighth notes. The bottom staff, labeled 'Gtr. 1', is a lead track. It begins with a melodic line of eighth notes, followed by a measure of rest, then a measure with a D5 chord and a rhythmic figure of eighth notes. The score concludes with a final chord of D5 (F#4, A4, C#5) and a rhythmic figure of eighth notes.

Verse

D5

3. Night was black, was no use hold ing back 'cause I just
4. Torch es blazed and sa cred chants were praised as the
can't go on, I must in form the law. Can they

Gtrs. 1 & 2

P.M. - - P.M. P.M. - - P.M. let ring - - P.M. - - P.M. P.M. - -

had to see, was some one watch ing me?
start to cry, hands held to the sky.
still be real or just some cra zy dream? But

let ring - - P.M. - - P.M. - -

In the mist, dark fig ures move and twist. Was all
In the night, the fires are burn ing bright. The rit u al
I feel drawn to wards the chant ing hordes, seem to

let ring - - P.M. P.M. - - P.M. P.M. - - let ring - - P.M. - - P.M. P.M. - -

this for real or just some kind of hell?
has be gun. Sa tan's work is done.
mes mer ize, can't a void their eyes. Six,

let ring - - P.M. - - P.M. P.M. - - (Gtr. 1. cont. in slashes)

Chorus

Gtr. 1

G/B

C5

D5

six, six, the num ber of the beast.

Gtr. 2

P.M.

P.M.

To Coda 

1. 

2. 

Gtrs. 1 & 2

P.M. - 4

P.M. P.M. - 4

1. 

2. 

Interlude



*Voc. tacet on repeats.

4.

Guitar Solo

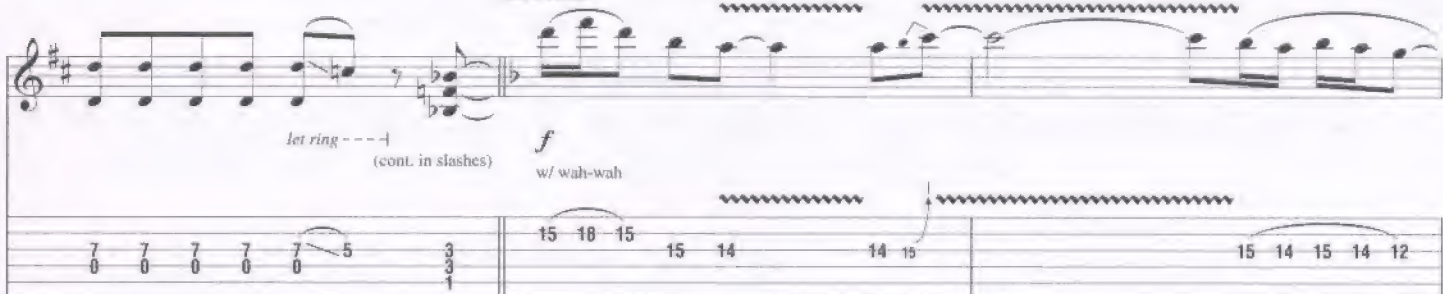


Rhy. Fig. 5

Gtrs.
1 & 2

P.M.

Gtr. 3 (dist.)

let ring - - - 4
(cont. in slashes)*f*
w/ wah-wah

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

C/E F5 C/E F5 C/E Bb5

End Rhy. Fig. 5



F5
 C/E F5 C/E F5 C/E Bb5
 (tr) (tr) (tr)
 (15) (17) (15) (18) 18 18
 grad. bend 1 1/2 1 1/2
 15 18 (15) 13 (15)

[illegible]

Interlude

Gtr. 3 tacet

N.C.

Cites. 1 & 2

Gr. 3 tacet
N.C. C Bb5 N.C. G5 F5

Ctrs. 1 & 2

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written on a single staff with a treble clef. The melody is simple and consists of eighth and quarter notes. The key signature is one sharp (F#). The tempo is marked "Moderato". The score is divided into four measures, each with a chord symbol above it: G5, A5, C5, and D5. The first measure is marked "1" and the second measure is marked "2". The third measure is marked "3" and the fourth measure is marked "4". The score ends with a double bar line and the text "(cont. in slashes)".

Guitar Solo

F5^I

G5^{III}

Bb5

C5

D5

Rhy. Fig. 6

End Rhy. Fig. 6

Gtrs. 1 & 2

Gtr. 4 (dist.)

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

Interlude

Gtr. 2: w/ Rhy. Fig. 6 (1 3/4 times)

Gtr. 4 tacet

F5

G5

Bb5

C5

D5

Gtr. 4

Gtr. 1

Gtr. 1 divisi

The Interlude section consists of two staves. The top staff is for Gtr. 4, which is marked as tacet. The bottom staff is for Gtr. 1, which is marked as divisi. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of chords and melodic lines. Below the staff is a fretboard diagram showing the fret numbers for each string.

Fretboard diagram (from left to right):

- String 1: (15) 7 7 7 7 7 7 10
- String 2: 10 10 10 10 10 10 12
- String 3: 12 12 12 12 12 12 3
- String 4: 5 5 7
- String 5: 5 5 5
- String 6: 5 5 5

D.S. al Coda

F5

G5

Bb5

C5

5. This

Gtrs. 1 & 2

This section follows the *D.S. al Coda* instruction. It consists of two staves. The top staff is for Gtr. 1, which is marked as tacet. The bottom staff is for Gtr. 2, which is marked as w/ Rhy. Fig. 6. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of chords and melodic lines. Below the staff is a fretboard diagram showing the fret numbers for each string.

Fretboard diagram (from left to right):

- String 1: (7) 7 7 7 7 7 7 10
- String 2: 10 10 10 10 10 10 12
- String 3: 12 12 12 12 12 12 3
- String 4: 5 5 7
- String 5: 5 5 5
- String 6: 5 5 5

Coda

D

Dsus4

D5

D

Dsus4

— for you and me. —

6. I'm com-ing

Gtr. 1

Gtr. 2

P.M. ————

mf

P.M. ————

The Coda section consists of two staves. The top staff is for Gtr. 1, which is marked as tacet. The bottom staff is for Gtr. 2, which is marked as w/ Rhy. Fig. 6. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of chords and melodic lines. Below the staff is a fretboard diagram showing the fret numbers for each string.

Fretboard diagram (from left to right):

- String 1: (5) 5 5 5 4 5 5
- String 2: 7 7 7 7 7 7 5
- String 3: 5 5 5 5 5 5 5
- String 4: 5 5 5 5 5 5 5
- String 5: 5 5 5 5 5 5 5
- String 6: 5 5 5 5 5 5 5

from Iron Maiden

The Phantom of the Opera

Words and Music by Steven Harris



Intro

Fast Rock ♩ = 172

N.C.

*Gtrs. 1 & 2 (dist.)

Play 3 times

*Composite arrangement

Gtr. 1

Gtr. 2

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3rd time, Gtr. 4: w/ Fill 4

E5

B5

C5

D5 G5/D D5 Em

Rhy. Fig. 1

Gtrs. 1 & 2

9 9 X X 4 4 X X 5 5 X X 7 5 5 7 7 7 10 7 7 7 7 10 7 7

D5

Em

End Rhy. Fig. 1

Rhy. Fill 1

D5

End Rhy. Fill 1

7 7 7 10 7 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 5 5 5

12.

D5

N.C.

Verse
N.C.

1. I've been liv - ing so long for you, now you
stand - ing in the wings there, you
3. I'm run - ning and hid - ing, in

Rhy. Fill 2

End Rhy. Fill 2

Riff A

7 7 7 10 7 7 7 5 5 4 5 4 4 4 5 4 5 7 4 5

Em

won't get a way from my grasp.
wait for the cur - tain to fall.
my dreams you're al - ways there.

5 4 5 4 5 7 7 7 10 7 7 7 7 10 7 7

Fill 4
Gtr. 4

7

D5 Em D5 N.C.

You've been
And
You're the

End Riff A

7 7 7 10 7 7 7 5 5 5 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 5 5 4 5

Gtrs. 1 & 2: w/ Riff A

liv - ing so long in hid - ing, and hid - ing be - hind that false
know - ing the ter - ror and hold - ing you have on us
Phan - tom of the Op - 'ra, you're the dev - il, you're just out to

Em D5 Em D5

Gtrs. 1 & 2: w/ Rhy. Fill 1

mask.
all.
scare.

And
Now
You

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 B5 C5 D5 G5/D D5

you know and I know that you know gon - na you scratch ain't got that long to
I know aged that you're mind and my soul, it and just main me through and the

Em D5 Em D5

Gtrs. 1 & 2: w/ Rhy. Fill 1

To Coda

fast,
maul.
arr.

Your
And
You

looks you and know your I'm feel help less are from just your mes mer iz of ing your cat

1.
Gtrs. 1 & 2: w/ Rhy. Fill 2

Em D5 Em D5 N.C.

past. _____
call. _____

Hey, uh. _____

2. You're

2. Gtrs. 1 & 2: w/ Rhy. Fill 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.)

E5 B5 C5 D5 G5/D D5

Ooh.

Half-time feel

E5 D5 E5 D5

Riff B

Gtr. 1

8va 7 loco

P.H. P.H. P.H. P.H. P.H. P.H.

P.M. P.M. P.M. P.M. P.M. P.M.

Pitch: B B B B B B

Gtr. 2

P.M. P.M.

7 9 9 7 9 9 7 9 9 7 5 7 9 9 7 9 9 7 9 9 7 5

Guitar Solo

Slower ♩ = 164 (♩ = ♩♩)

Gtr. 3 (dist.)

C5

Em

mf

rake - - - -

14 12 15 (15) 12 14 (14) 12 14 14 12

Riff C

Gtr. 4 (dist.)

mf

5

Gtr. 1

w/ clean tone

let ring - - - - -

7 7 6 9 7 9

Gtr. 2

w/ clean tone

let ring - - - - -

0 2 0 2 0 2 0 0 3 2 0

F G Em

End Riff C

let ring ----- let ring ----- let ring -----

let ring -----

*T T

*T = Thumb on 6th string

C

Em

let ring

let ring

let ring

der ring

F

G

Em

Received

Em

836

The musical score for "The Wind" by Peter Dinklage is presented in two systems. The first system features a guitar solo in treble clef with a key signature of one sharp (F#). The solo begins with a melodic line in the first measure, followed by a series of eighth notes in the second measure, and a final measure with a half note. A "loop" instruction is placed above the final measure. The second system features a piano accompaniment in treble clef with a key signature of one sharp (F#). The piano part begins with a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure, and a final measure with a half note. A "let ring" instruction is placed below the first measure. The score includes a guitar solo section with a "loop" instruction and a piano accompaniment section with "let ring" instructions.

The Highway
The Highwaymen

1

*Flip pickup selector switch from neck to bridge position.

C **Em**

let ring

let ring

F **G** **Em**

Gtr. 3

let ring

let ring

Gtr. 4

8va

fbk.

Pinch: B

B

A

Gtr. 1

let ring

Gtr. 2

let ring

let ring

Slower ♩ = 141 (♩ = ♩)

Em



Svd

w/ dist.

 $\delta v \alpha$

w/ dist.

 \mathcal{M}_f

*Bass arr. for gr.

D

C

D

End Rift D1 Fill 1A

End Fill 1A

850

874

End Rift D Fill 1

End F00 1

Gtrs. 1 & 2: w/ Riffs D & D1
Gtr. 5 tacet

Em D C D

Gtrs. 6 & 7 (dist.)

mf

B5

(2nd time, cont. in notation)

1st time, Gtrs. 6 & 7 tacet

G5

87 bar

*Gtrs. 1 & 2

*Gtrs. 1 & 2

The musical notation for guitar tracks 1 and 2 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes and a final measure with a half note. The bottom staff is a rhythmic accompaniment line, likely for a second guitar, showing fret numbers (4, 2, 0) and a 2-measure rest.

Gar. 1

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). The melody consists of a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note A4. This is followed by a half note G4, and then a quarter note F#4, a quarter note E4, and a quarter note D4. The melody is marked with a '7' above the first measure and a '7' above the last measure, indicating a 7th fret position on the guitar. The bass line is shown on a second staff with a 9/7 time signature, indicating a 9th fret position on the guitar.

E5

Riff F

Gtr. 6

Gtr. 3 G5 A5 C5 D5

Gtr. 6 End Riff F

Gtr. 7 End Riff F

Guitar Solo

Gtrs. 6 & 7 tacet

E5^{II}

Rhy. Fig. 3

Gtrs. 1 & 2

Fill 3

End Fill 3

Fill 3A

End Fill 3A

G5^V

A5^{VII}

C5^{III}

D5

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

E5

Gtr. 4

G5 A5 C5 D5

f

12 12

14

Gtr. 3

3

6

15 17 17 15 17 16 (16) 12 14 (14) 12 14 (14) 12 14 12 11 12 11 12 11 12 11 14

Gtr. 3 tacet

E5 G5

15 15 15 15 12 14 12 14 12 12 15 15 15 (15) 12 15

grad. pull up bar + 1/2

w/ bar

(14) 0

Gtr. 4

A5 C5 D5 E5

8va

1 1/2 1 1/2

(15) 17 15 17 17 (17) 15 17 15 17 19 15 17 17 15 17 15 17 17 15

G5 A5 C5 D5

8va

6 6 6

19 15 17 17 15 17 19 15 17 17 15 17 19 15 17 17 15 17 19 15 17 17 15 17 19 15 17 17 15 17

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtrs. 6 & 7: w/ Riffs F & F1

Gtr. 4 tacet

E5 G5 A5 C5 D5

8va-~

E5 G5 A5 C5 D5

**2nd time, D.S. al Coda
(take repeats)*

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
1st time, Gtrs. 6 & 7: w/ Fills 3 & 3A

E5 G5 A5 C5 D5

Gtr. 4

fdbk. fdbk.

**Resume Tempo I.*

Coda

E5 B5 C5 D5 G5/D D5 E5 N.C.

haunt me, you taunt me, you tor - ture me back at your lair!

Gtrs. 1 & 2

G5 A5 G5 A5 F5 G5 A5 G5

down and hear our cry. Our earth - ly rul - ers fal - ter, our peo - ple drift and die, ___ The

A5 F5 G5 A5 G5 A5 F5

walls of gold en - tomb - us, the swords - of scorn di - vide. Take not thy thun - der from - us, but

Interlude

Gtrs. 1 & 2 tacet

G5 Am F#sus2 C C#sus2 C#sus2/B

take a - way our pride.

Gtr. 3 (elec.) w/ dist. mf

Gtr. 4 (elec.) divisi mf w/ dist.

10 8 7 10 9 10 8 6 5 7 5 4 10 8 10 8 6 5 7 5 10 8 7

Rhy. Fill 1 End Rhy. Fill 1 Riff A End Riff A

Gtrs. 1 & 2 Gtr. 5 (acous.) mf let ring throughout

2 2 1 2 2 1 0 1 0 1 0 1 0 1 0 1 0 2 2 3 3 3 3 3 2 3 0 2 3 0 2 0 1 0

Gtr. 5: w/ Riff A (2 1/2 times)

Am F#sus2 C C#sus2 C#sus2/B Am F#sus2

10 8 6 8 6 5 7 5 4 10 8 10 8 6 5 7 5 13 12 13 13 12 10 8 8 9 10 9 7 5 9

C Csus2 Csus2/B Am Fsus2 C Csus2 Csus2/B A5 G5

Gtr. 3

Gtr. 4

Gtr. 5

Gtrs. 1 & 2 *divisi*

Faster ♩ = 164

Gtrs. 3, 4 & 5 *tacet*

A5 N.C.

G5 A5 N.C.

G5

D5

F5

G5

A5 G5

Gtrs. 1 & 2: w/ Rhy. Fig. 2

F5

G5

A5 G5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

Gtr. 3

Gtr. 4 *divisi*

A5

G5 A5

G5

D5

F5

G5

A5 G5 A5

Gtr. 3

Gtr. 4

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

P.M.

P.M. -4

P.M.

P.M.

G5 A5 G5 D5 F5 G5 A5 G5 A5

Rhy. Fig. 4 End Rhy. Fig. 4

P.M. P.M. P.M. P.M.

G5 A5 G5 D5 F5 G5

slight rit.

Rhy. Fig. 5 End Rhy. Fig. 5

P.M. P.M. P.M. P.M. slight rit.

Verse

Tempo I

Gtrs. 1-4 tacet
Gtr. 5: w/ Riff A

Gtr. 5: w/ Riff A (4 times)

Am Fsus2 C Csus2 Csus2/B Am Fsus2

Am F#sus2 C Csus2 Csus2/B

eas - y way for the blind to go, a clev - er path for the fools who know the
So we lay in a black em - brace, and the seed is sown in a ho - ly place. And I

Am F#sus2 C Csus2 Csus2/B

Se - cret watched and of the I Hanged wait - ed for the dawn, the smile on his lips.

Gtrs. 1 & 2

Chorus

A5 G5 A5 C5 D5 F5 G5 A5 G5 A5 C5

The light of the blind, you'll see, the ven-om tears my spine. The Eyes of the

1.

2.

Tempo II

Gtrs. 1 & 2 tacet
Gtr. 5: w/ Riff A

D5 F5 G5 Am F#sus2 C Csus2 Csus2/B A5 G5

Nile are o - pen-ing, you'll see. 3. She see.

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

A5 N.C. G5 A5 N.C. G5 D5 F5 G5 A5 G5 F5 G5 A5 G5



Go!

Gtrs. 1 & 2: w/ Rhy. Fig. 3

A5 G5 A5 G5 D5 F5 G5 A5 G5 A5 G5 A5



Guitar Solo

G5 D5 F5 G5 A5 D5/A A5 Dm/A A5 D5/A

Gtr. 3



Gtrs. 1 & 2

Rhy. Fig. 6

P.M. P.M.

P.M. -- P.M. --



C5/A D5 C5 B5 A5 D5/A A5



End Rhy. Fig. 6



A5 D5/A A5 Dm/A A5 D5/A C5/A

steady gliss.

14 (14) 5 14 18 17 20 20 20 20 20 17 17 20

D5 C5 B5 A5 D5/A A5 Dm/A A5 D5/A
 8va - loco
 (20) 20 20 17 20 19 17 17 17 20 17 17 17 19 19 1/2 (19)

C5/A D5 C5 B5 A5 D5/A A5

Gtr. 3
 Gtr. 4 *divisi*

17 19 19 17 19 19 19 19 17 17 19 19 19 19 17 17 19 (19) 7 / 5

Gtr. 3 tacet

Dm/A A⁵ D⁵/A C⁵/A D⁵ C⁵ B⁵

Gtr. 4

15ma loco P.H.

7 5 7 5 7 5 7 5 7 5 7 5 7 5

(7) 5 7 5 7 5 (5) 7 5 7 6 5 3

1/4

A5 D5/A A5 Dm/A A5 D5/A C5/A

5 (5) 17 0 5 7 0 5 7 0 5 7 0 5 7 5 7 7 0 5 7 0 7 7 5 (5) 1/4 0 5 5

D5 C5 B5 A5 D5/A A5 Dm/A A5 D5/A

(5) 7 5 5 7 (7) 5/7 5 8 13 15 15 15 15 (15)

hold bend

C5/A D5 C5 B5 A5 D5/A A5

8va

13 15 14 14 (14) 19 17 20 20 17 20 17 20 17 20 17

Dm/A A5 D5/A C5/A D5 C5 B5

8va

20 17 17 20 17 17 20 17 17 20 17 17 20 17 19 17 20 17 20 17 19 17 20 17 20 17 19 17 20 17 20 17 19 17 20 17 20

Interlude

2nd, 3rd & 4th times, Gtr. 4 tacet

1st time, Gtr. 4 tacet

Am G C Dm F G C G/B Am C G/B Am A5 G5 A5

Ryd - - -

Gtr. 4

Gtr. 1 *divisi*

Gtr. 2

Tempo 1

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

Gtrs. 1 & 2: w/ Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 1

12 4 3

G5 A5 G5

4. Bind

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

A5 F5 G5 A5 G5 A5 F5

all of us — to - geth - er, a - blaze with hope and free. No storm or heav - y weath - er will

G5 A5 G5 A5 F5 G5 A5 G5

rock the boat, — you'll see. The time has come to close — your eyes — and still the wind and rain. For the

Outro

Gtrs. 1 & 2: w/ Rhy. Fill 1

Gtr. 5: w/ Riff A

A5 F5 G5 Am F#sus2 C C#sus2 C#sus2/B

one who will be King, — the Watch - er in — the Ring, — it is You. —

Am F#sus2 C C#sus2 C#sus2/B Am

Oh, — it is You. —

Gtr. 5

rit.

from *The Number of the Beast*

Run to the Hills

Words and Music by Steven Harris



Intro
Moderate Rock ♩ = 120

N.C.

A5
Riff A

D5

Gtr. 3 (dist.)

(Drums)

3

T
A
B

*Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

3

T
A
B

*Composite arrangement

A5

C5

D5

G5

A5

End Riff A

End Rhy. Fig. 1

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)
Gtr. 3: w/ Riff A (3 3/4 times)

A5 D5 A5 C5 D5

1. White man came a - cross the sea, he brought us pain and

G5 A5 D5 A5

mis - er - y. He killed our tribes, he killed our creed, he

C5 D5 G5 A5 D5

took our game for his own need. We fought him hard, we

A5 C5 D5 G5 A5

fought him well, out on the plains we gave him hell. But

D5 A5 C5 D5

man - y came, too much for Cree. Oh, will we ev - er

Interlude

Faster ♩ = 180

G5 D5 D5

he set free?

Gtr. 3

w/ bar

hold bend

Gtrs. 1 & 2

P.M.

0 0 3 0

7 7 7 7 7 7 7 7 7 7 7 7

1st time, Gtr. 3 facet

1st time, Gtr. 3 facet

-3-

2. Rid - ing through dust _ clouds and bar - ren wastes, _
3. Sol - dier blue _____ in the bar - ren wastes, _

w/ bar - - - - -|

14 — (14)

P.M.

[illegible][illegible]

D5

Chas - ing the red - skins
Rap - ing the wom - en and

P.M.

P.M.

[illegible][illegible]

G/B

game. _____
lame. _____

P.M.

P.M. -----

[illegible][illegible]

F5

Run

F5

C5 G/B G5

run for your lives.

P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 6 meas.)

End Rhy. Fig. 2A F5

Run to the hills,

End Rhy. Fig. 2

P.M.

C5 G/B G5

Gtr. 2

run for your lives.

Gtr. 1

P.M.

2.
G5

E
⑥
open
P.M.
(cont. in notation)

Gtr. 2



lives.

Gtr. 3



*w/ wah-wah

12

Gtr. 1



P.M.

*Used as filter.

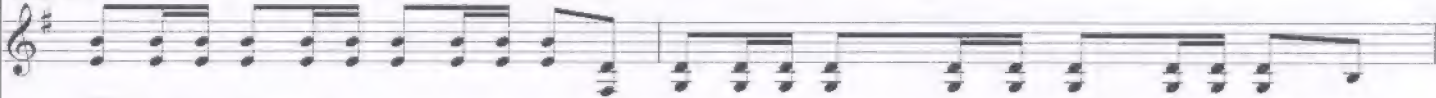
Guitar Solo

E5



Rhy. Fig. 3

Gtrs. 1 & 2



P.M.

C5

*G/B C5 G/B C5 G/B C5 G/B G5



End Rhy. Fig. 3



P.M.

*Chord symbols reflect implied harmony.

E5

Pitch: D

C5

ES

C5

Pitch: F#

Interlude

1st time, Gtr. 3 tacet

A5

B5/A

C5/A

D5/A

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 4

A5

B5/A

C5/A

D5/A

Yeah.

A5

B5/A

C5/A

D5

Ah.

Gtrs. 1 & 2

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 1/2 times)

G5

F5

Run

to

the

hills,

C5

G/B

G5

run

for

your

lives.

F5

Run to the hills,

C5 G/B G5

run for your lives,

F5

Run to the hills,

C5 G/B G5

run for your lives,

F5

Run to the hills,

C5 G/B G5 Free time

run for your life!

Gtrs. 1 & 2

run for your life!

from Iron Maiden

Running Free

Words and Music by Steven Harris and Paul Andrews



Intro

Moderately fast Shuffle ♩ = 170 (♩ = $\frac{3}{4}$)

N.C.

** E5

G5

*Gtr. 1 (Drums)

3

f

TAB

12 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5

*Bass arr. for gtr.

**Chord symbols reflect implied harmony.

E5 C5 D5 E5

7 7 7 7 7 7 7 0 3 3 3 0 5 5 5 0 5 7 7 7 7 7 7 7

G5 E5 C5 D5 E5

Spoken: O - kay.

Gtr. 1

*** Gtr. 2 (dist.) *divisi*

f

7 7 7 5 5 5 0 5 7 7 7 7 7 7 7 0 3 3 3 5 5 5 7 9 9

***Two gtrs. arr. for one.

Gtr. 1 tacet

Gtr. 2

E5 G5 F#5 E5 C5 D5

9 7 (9) 12 11 9 9 9 9 5 3 X X X 7 X X X

Verse

E5 C5 D5 E5

1. Just six - teen, a pick - up truck, — out of mon - ey,
 spent the night in L. A. jail — and lis - tened to — the
 3. Pulled her at the Bot - tle Top, — a whis - key, danc - ing.

G5 A5 E5 C5 D5

out of luck. — I've got no — where to call my own. —
 si - rens wait. — But they ain't got a thing on me. — I'm
 dis - co hop. — Now all the boys are af - ter me. — and

E5 G5 A5 G5 F#5 E5 G5

Hit the gas — and here I go. — I'm run - nin' free, —
 run - nin' wild. — I'm run - nin' free. —
 that's the way — it's gon - na be. —

Rhy. Fig. 1


*Upper Bkgd. Voc. sung
 2nd & 3rd times only.

E5 D5 E5 D5 E5 C5 D5

— yeah. — I'm run - nin' free. —

End Rhy. Fig. 1

1.

To Coda 

Gtr. 2: w/ Rhy. Fig. 1

E5 G5 E5 D5 E5 D5 E5

I'm run - nin' free, ____ yeah, ____ I'm run - nin' free, ____

2.

C5 D5 D5 E5 C5 D5

____ 2. I I'm run - nin' free, ____ Get out - ta my

Interlude

E5
Rhy. Fig. 2

Gtr. 2   

way, ____

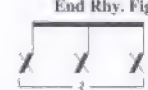
Gtr. 3 (dist.)       

Gtr. 4 (dist.) *divisi*       



* w/ echo set for dotted eighth-note regeneration w/ 4 repeats

E5 C5 D5 **End Rhy. Fig. 2**










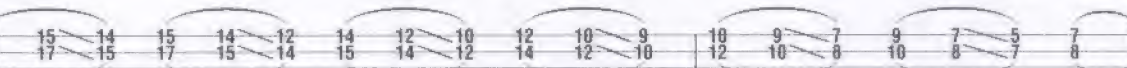
      



Gtr. 2: w/ Rhy. Fig. 2

E5 G5



Gtr. 2: w/ Rhy. Fig. 2 (last 2 meas.)

Gtrs. 3 & 4 tacet

1., 2., 3.

147

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 5 tacet

E5 G5 E5 D5 E5 D5 E5 C5 D5

I'm run - nin' free, ____ yeah. ____ I'm run - nin' free. ____

E5 G5 E5 D5 E5 D5 E5 C5 D5

I'm run - nin' free, ____ yeah. ____ I'm run - nin' free. ____ Break! ____

Interlude

E5 N.C. D5 E5 N.C. D5 E5 N.C. C5 D5

2nd time, Ld. Voc. tacet

Ow!

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

let ring - - let ring - -

9 9 7 9 9 7 9 9 0 5 5 5 0 7 7 7 0

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

E5 N.C. D5 E5 N.C. D5 E5 N.C. C5 D5

2nd time, D.S. al Coda

2nd time, Gtrs. 3 & 4 tacet

Gtr. 3

Gtr. 4 *divisi*

Coda

D5 E5 C5 D5

I'm run - nin' free. ____ Oh. ____

Outro

E5 Voc. Fig. 1 G5

(I'm run - nin' free. ____

Rhy. Fig. 4

Gtr. 2

9 12 10

A5 C5 D5

End Voc. Fig. 1

yeah. I'm run - nin' free.) I'm

End Rhy. Fig. 4

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Rhy. Fig. 4 (3 times)

E5 G5 A5 C5 D5

run - nin', I'm run - nin', I'm run - nin'. Oo, yeah, yeah. I'm

E5 G5 A5 C5 D5

run - nin', I'm run - nin', I'm run - nin'. Oh, yeah.

E5 G5 A5 C5 D5

Run - nin', I'm run - nin', I'm run - nin'. Yeah!

E5

Gtr. 2

Gtr. 3

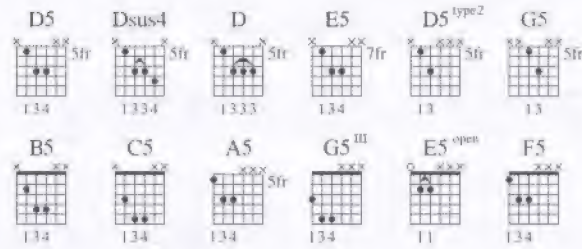
Gtr. 4
divisi

Ow, ow!

Ow, ow!

from *Piece of Mind*
The Trooper

Words and Music by Steven Harris



Intro

Moderately fast Rock ♩ = 160

* E5 D5 C5 D5 G5 D5 E5 D5

Gtrs. 1 & 2 (dist.)

mf

Riff A

TAB

7 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 7 7 7 5 7 5 5 5 3 5

*Chord symbols reflect overall harmony.

Gtr. 2: w/ Riff A

C5 D5 G5 D5 Em D C D5 G5 D5 Em

End Riff A

Gtr. 1

3 3 3 2 3 5 5 5 7 5 5 4 2 4 4 4 2 0 2 2 2 0 3 5 5 5 7

2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtr. 1

D C D5 G5 D5 Em

(7) 5 5 4 2 4 4 4 2 0 2 2 2 0 3 5 5 5 7 8 7 (8) 7 8 7 (8)

Gtr. 2

(7) 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 5 7 9 7 (9) 7 9 7 (9)

D G5 D Em

D G5 D Cmaj7

Fill I

End Fill I

Riff B

8 9 9 7 8 7 9 | 8 7 (9) 7 8 7 (8) | 8 9 9 7 8 7 9 | 8 7 (8) 7 8 7 (8)

Fill 1A

End Fill 1A

Riff B1

9 10 10 9 10 9 10 | 9 7 (9) 7 9 7 (9) | 9 10 10 9 10 9 10 | 9 7 (9) 7 9 7 (9)

1.

2.

D G5 D Em

D G5 D Em

D5 G5 D5 E5

End Riff B

8 9 9 7 8 7 9 | 8 7 (8) 7 8 7 (8) | 8 9 9 7 8 7 9 | 8 9 9 7 7 7 9

End Riff B1

9 10 10 9 10 9 10 | 9 7 (9) 7 9 7 (9) | 9 10 10 9 10 9 10 | 4 5 5 7 7 7 9

Verse

2nd & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/3 times)

N.C.

D5 G5 D5 E5 N.C.

1. You'll take my life but I'll take yours too. — You'll fire your mus - ket but I'll
 2. The horse, he sweats with fear; we break to run. — The might - y roar of the
 3. We got so close, near e - nough to fight. — When a Rus - sian gets me

Gtrs. 1 & 2

7 7 7 9

D5 G5 D5 C5 N.C. D5 G5 D5 E5

run you through. —
 Rus - sian guns. —
 in his sights. —

So when you're wait - ing for the next at - tack,
 And as we race to - wards the hu - man wall,
 he pulls the trig - ger and I feel — the blow, —

N.C. D5 G5 D5 E5

you'd bet - ter stand, there's no turn - ing back. —
 the screams of pain as my com - rades fall.
 a burst of rounds takes my horse be - low. —

The bu - gle sounds, the charge —
 We hur - dle bod - ies that lay
 And as I lay there gaz - ing

Rhy. Fig. 1

P.M. ————

D5 G5 D5 E5 D5 G5 D5 C5

— be - gins,
 on the ground,
 at the sky,

but on this bat - tle - field, no one wins. —
 and the Rus - sians fire an - oth - er round. —
 my bod - y's numb, a, and my throat is — dry. —

P.M. ————

P.M. ————

D5 G5 D5 E5

The smell of ac - rid smoke and hors - es' breath —
 We get so near, and so — far a — way. —
 And as I lay for - got - ten and a — lone,

End Rhy. Fig. 1

P.M. ————

as I plunge on in - to cer - tain death.
 We won't live _____ to fight an - oth - er day.
 with - out a fear I draw my part - ing _____ groan. _____ } Oh. _____

P.M. _____ (Gtr. 2, cont. in slashes)

Chorus

2nd & 3rd times, Gtr. 2: w/ Rhy. Fill 1

Dsus4 D Dsus4 E5

Gtr. 2

P.M. _____

Rhy. Fill 1

Gtr. 2

P.M. _____

D5

Dsus4 D Dsus4 E5
(cont. in notation)

Oh.

P.M. -----

7/5

To Coda 1 ⊕

To Coda 2 ⊕

Interlude

2nd time, Gtrs. 1 & 2; w/ Fills 1 & 1A

Em

D5 G5 D5 E5

Em

Gtr. 1

P.M. -----

(2nd time, cont. in slashes)

Fill 2

End Fill 2

Fill 2A

End Fill 2A

P.M. -----

8 7 (8) 7 8 7 (8)

9 7 (9) 7 9 7 (9)

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

Gtrs. 1 & 2: w/ Riffs B & B1 (1st meas.)

D G5 D Em

D G5 D Cmaj7



1.

2.

Cmaj7 F5 Cmaj7 D

D G5 D Em

D.S. al Coda 1

D5 G5 D5 E5

Fill 3

End Fill 3

Gtr. 1



Gtr. 2



⊕ Coda 1

Guitar Solo

D5 type 2 G5 D5 type 2 E5

D5



Gtr. 3 (dist.)



Gtr. 2



F5 G5^{III} A5 G5^{III}

Rhy. Fig. 3

Rhy. Fig. 3A

P.M.

E5^{open} F5 G5

End Rhy. Fig. 3

End Rhy. Fig. 3A

P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1 1/4 times)

A5 G5

Gtr. 4

E5 F5 G5 A5

8va

w/ bar

(12) (12) 17 17 (17) 7 17 19 (19) 17 20 (20) 17 20

-1 1/2

G5^{III} E5 open F5 D5^{type 2} G5 D5^{type 2} E5

Gtr. 1

8va

Gtr. 4

(20) (20) 17 20 (20) 17 20 20 19 17 15 1 2 1 1 (19) 19 (19) 17 17 19 (19)

Gtr. 2

Interlude

1st time, Gtrs. 1 & 2: w/ Fills 2 & 2A
1st time, Gtr. 4 tacet
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

Em D G5 D Em D G5 D Cmaj7

1. 2.

D.S. al Coda 2

1st time, Gtrs. 1 & 2: w/ Riffs B & B1
2nd time, Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

Gtrs. 1 & 2: w/ Fills 3 & 3A

D G5 D D6sus2 D G5 D Em D G5 D E5

♩ Coda 2

Outro

E5 D5 G5 D5 E5 D5 C5 D5 G5 D5 Em

Gtr. 2

P.M. ----

Gtr. 1

P.M. ----

Gtr. 2: w/ Riff A (1 1/2 times)

D5 C5 D5 G5 D5 E5 D

Gtr. 1

C5 D5 G5 D5 E5 D C D5 G5 D5 E5

Gtr. 2

Gtr. 1

from Powerslave

Two Minutes to Midnight

Words and Music by Bruce Dickinson and Adrian Smith



Intro
Moderate Rock ♩ = 188

Riff A

Gtr. 1 (dist.)

mf

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

TAB

5 0 0 5 0 0 7 0 0 5 0 0 7 0 7 7 0 0 5 0 0 7 0 0

*Chord symbols reflect implied harmony.

Gtr. 1

Am7 A5 Am7 D5/A Gtr. 2 tacet Am7 D5/A Am7 D5/A

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

5 0 0 2 0 0 3 0 0 0 5 0 0 7 0 0 5 0 0 7 0 7 7 0 0 5 0 0 7 0 0

Gtr. 2 (dist.)

f let ring --|

2 0 2 3 0 2 0

Gtr. 1: w/ Riff A

Am7 A5 Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Gtr. 1

P.M. --|

End Riff A

Gtr. 2

let ring --|

5 0 0 2 0 0 3 0 2 0 2 0 2 3 0

*Gtrs. 1 & 2

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

P.M. - | P.M. - | P.M. - | P.M. - | P.M. - | P.M. - | P.M. - | P.M. - |

*Composite arrangement

§ Verse

Gtrs. 1 & 2: w/ Riff A

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

1. Kill for gain or shoot to maim, but we don't need a rea - son. The
blind men shout, let the crea - tures out, we'll show the un - be - liev - ers. The
bod - y bags and lit - tle rags of chil - dren torn in two. And the

gold - en goose __ is on the loose __ and nev - er out __ of sea - son. __
na - palm screams of hu - man flames, __ of a prime time Bel - sen feast, __ yeah. As the
jel - lied brains __ of those who re - main __ to put the fin - ger right on you. __ As the

Am7 D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

Black - ened pride — still burns in - side this shell of blood - y trea - son. We
re - sons for the car - nage cut their meat and lick the gra - vy. To the
mad men play on words — and make us all — dance — to their song.

Riff B

Girs. 1 & 2

Drums 1 & 2

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

0 0 5 0 0 7 0 0 5 0 7 7 0 0 5 0 7 0 0 5 0 5 5

D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

Here's my gun for a bar - rel of fun, — for the love of liv - ing death. —
 oil the jaws of the war — ma - chine — and feed it with our ba - bies. — } The
 tune of starv - ing a mil - lions to make a bet - ter kind of gun.

Pre-Chorus

Am F/A * G/A Gsus4/A

kill - er's — breed — or the de - mon's seed. The

Riff C

Gtrs. 1 & 2

P.M. ----- P.M. --- let ring --- P.M. ----- P.M. --- let ring ---

5 7 0 0 0 0 0 0 5 7 0 4 4 4 4 4 4 4 5 5 5 4 5 2 0 0

*Chord symbols reflect overall harmony.

F F#sus4 C G/B

glam - our, the for - tune, — the pain. — Go to

P.M. ----- P.M. --- let ring --- P.M. ---

2 3 3 3 3 3 3 3 3 3 3 2 0 0 5 5 5 5 4 5 4 5 5 7

Gtrs. 1 & 2: w/ Riff C

Am F/A G/A Gsus4/A

war a - gain, — blood is free - dom's stain. Don't you

F F#sus4 E#sus4 E Am7

pray for my soul — an - y - more. — Two —

P.M. — — — — — P.M. — — — — — let ring — — — — — let ring — — — — — P.M.

2 2 2 2 2 2 2 2 3 3 2 0 0 3 0 0 3 0 0 5

Chorus

C5 G5 Dm

— min - utes to mid - night, — the hands —

Riff D End Riff D

P.M. — — — — — let ring — — — — — P.M. — — — — — let ring — — — — —

(5) 7 0 0 7 5 7 5 7 0 0 7 5 7 3 3 3 3 3 7 7 5

F5 G5 Am7

— that threat - en — doom. — Two —

Gtr. 2 Gtr. 1

let ring — — — — — (Gtr. 2, cont. in slashes)

(7) 6 7 7 5 10 10 8 12 12 10 12 12 10 7 5 7 6 5 3 5

Gtrs. 1 & 2: w/ Riff D

C5 G5 Dm

— min - utes to mid - night, — to kill —

To Coda 1

To Coda 2

F5

G5

A

open

Gtr. 2

(cont. in notation)

the un - born in the womb.

Gtrs. 1 & 2

Gtr. 1

let ring

(1st & 3rd times, Gtr. 2, cont. in slashes)

Interlude

Am7

D5/A

Am7

D5/A

Am7

D5/A

Am7

A5

Gtrs. 1 & 2

P.M. -|

P.M. -|

P.M. -|

P.M. -|

P.M. -|

P.M. -|

1/2

D.S. al Coda 1

Am7

D5/A

Am7

D5/A

Am7

D5/A

Am7

A5

2. The

P.M.

P.M. -|

P.M. -|

P.M.

P.M. -|

P.M. -|

P.M. -|

P.M. -|

⊕ Coda 1

Guitar Solo

A5 A5 E5/A G5/A

Gtr. 3 (dist.)

mf
grad. bend grad. release w/ bar

1/2 1 -3 1/2

Gtrs. 1 & 2

Rhy. Fig. 1

steady gliss. P.M. --- P.M. --- P.M. ---

(12) (12) 9 7 7 5 7 5 4 5 0 0

(12) (12) 0 0 (9) 4 7 5 0 0 5 0 0

F5

C/E

Dadd4

A5

E5/A

G5/A

w/ bar grad. dive w/ bar

(0) 2 (2) 5 6 8 6 5 6 5 6 5 8 6 5 5

5 5 0 4 4 5 7 4 5 7 9 (9) 4 7 5

F5 C/E D5

W/ bar

W/ bar

6 5 8 6 5 7 5 7 5 4

0 12 (12) (12)

-1 1/2

End Rhy. Fig. 1

P.M. ---

P.M. ---

(7) 7 0 0 4 0 0 5 5 7 5 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 E5/A G5/A F5 C/E Dadd4

19 (19) 17 20 20 (20) 17 20 19 17 17 19 20 18 (19) 17 19

1 hold bend

Gtr. 4 (dist.)

mf

1/2

12 (12) 14 15 (15) 13 15 12 13 14 12 1/2 hold bend 12 12 (12) 10 12

Gtr. 4 tacet

A5 E5/A G5/A

8va

12 12 12 12 12 13 15 12 13 15 17 20 20

(19) (19)

(12)

Guitar Solo
Half-time feel

Gtr. 3 tacet
*E5

G/B

8va

Gtr. 3

F5 C/E D5

Gtr. 4

steady gliss.

Gtrs. 1 & 2

Rhy. Fig. 2

P.M. ---

P.M. ---

P.M. ---

*Bass plays E pedal (next 16 meas.).

C5 A/C# E5 G/B

P.M. ---

steady gliss.

C5 G/B A5

w/ bar

End Rhy. Fig. 2

P.M. ---

P.M. ---

Gtr. 3
 E5
 G/B
 15 (15)

Gr. 3 tacet
D5/E

Gr. 1 & 2

Gr. 3

Gr. 4

Gr. 5

Gr. 6

Gr. 7

Gr. 8

Gr. 9

Gr. 10

Gr. 11

Gr. 12

Gr. 13

Gr. 14

Gr. 15

Gr. 16

Gr. 17

Gr. 18

Gr. 19

Gr. 20

Gr. 21

Gr. 22

Gr. 23

Gr. 24

Gr. 25

Gr. 26

Gr. 27

Gr. 28

Gr. 29

Gr. 30

Gr. 31

Gr. 32

Gr. 33

Gr. 34

Gr. 35

Gr. 36

Gr. 37

Gr. 38

Gr. 39

Gr. 40

Gr. 41

Gr. 42

Gr. 43

Gr. 44

Gr. 45

Gr. 46

Gr. 47

Gr. 48

Gr. 49

Gr. 50

Gr. 51

Gr. 52

Gr. 53

Gr. 54

Gr. 55

Gr. 56

Gr. 57

Gr. 58

Gr. 59

Gr. 60

Gr. 61

Gr. 62

Gr. 63

Gr. 64

Gr. 65

Gr. 66

Gr. 67

Gr. 68

Gr. 69

Gr. 70

Gr. 71

Gr. 72

Gr. 73

Gr. 74

Gr. 75

Gr. 76

Gr. 77

Gr. 78

Gr. 79

Gr. 80

Gr. 81

Gr. 82

Gr. 83

Gr. 84

Gr. 85

Gr. 86

Gr. 87

Gr. 88

Gr. 89

Gr. 90

Gr. 91

Gr. 92

Gr. 93

Gr. 94

Gr. 95

Gr. 96

Gr. 97

Gr. 98

Gr. 99

Gr. 100

Gr. 101

Gr. 102

Gr. 103

Gr. 104

Gr. 105

Gr. 106

Gr. 107

Gr. 108

Gr. 109

Gr. 110

Gr. 111

Gr. 112

Gr. 113

Gr. 114

Gr. 115

Gr. 116

Gr. 117

Gr. 118

Gr. 119

Gr. 120

Gr. 121

Gr. 122

Gr. 123

Gr. 124

Gr. 125

Gr. 126

Gr. 127

Gr. 128

Gr. 129

Gr. 130

Gr. 131

Gr. 132

Gr. 133

Gr. 134

Gr. 135

Gr. 136

Gr. 137

Gr. 138

Gr. 139

Gr. 140

Gr. 141

Gr. 142

Gr. 143

Gr. 144

Gr. 145

Gr. 146

Gr. 147

Gr. 148

Gr. 149

Gr. 150

Gr. 151

Gr. 152

Gr. 153

Gr. 154

Gr. 155

Gr. 156

Gr. 157

Gr. 158

Gr. 159

Gr. 160

Gr. 161

Gr. 162

Gr. 163

Gr. 164

Gr. 165

Gr. 166

Gr. 167

Gr. 168

Gr. 169

Gr. 170

Gr. 171

Gr. 172

Gr. 173

Gr. 174

Gr. 175

Gr. 176

Gr. 177

Gr. 178

Gr. 179

Gr. 180

Gr. 181

Gr. 182

Gr. 183

Gr. 184

Gr. 185

Gr. 186

Gr. 187

Gr. 188

Gr. 189

Gr. 190

Gr. 191

Gr. 192

Gr. 193

Gr. 194

Gr. 195

Gr. 196

Gr. 197

Gr. 198

Gr. 199

Gr. 200

Gr. 201

Gr. 202

Gr. 203

Gr. 204

Gr. 205

Gr. 206

Gr. 207

Gr. 208

Gr. 209

Gr. 210

Gr. 211

Gr. 212

Gr. 213

Gr. 214

Gr. 215

Gr. 216

Gr. 217

Gr. 218

Gr. 219

Gr. 220

Gr. 221

Gr. 222

Gr. 223

Gr. 224

Gr. 225

Gr. 226

Gr. 227

Gr. 228

Gr. 229

Gr. 230

Gr. 231

Gr. 232

Gr. 233

Gr. 234

Gr. 235

Gr. 236

Gr. 237

Gr. 238

Gr. 239

Gr. 240

Gr. 241

Gr. 242

Gr. 243

Gr. 244

Gr. 245

Gr. 246

Gr. 247

Gr. 248

Gr. 249

Gr. 250

Gr. 251

Gr. 252

Gr. 253

Gr. 254

Gr. 255

Gr. 256

Gr. 257

Gr. 258

Gr. 259

Gr. 260

Gr. 261

Gr. 262

Gr. 263

Gr. 264

Gr. 265

Gr. 266

Gr. 267

Gr. 268

Gr. 269

Gr. 270

Gr. 271

Gr. 272

Gr. 273

Gr. 274

Gr. 275

Gr. 276

Gr. 277

Gr. 278

Gr. 279

Gr. 280

Gr. 281

Gr. 282

Gr. 283

Gr. 284

Gr. 285

Gr. 286

Gr. 287

Gr. 288

Gr. 289

Gr. 290

Gr. 291

Gr. 292

Gr. 293

Gr. 294

Gr. 295

Gr. 296

Gr. 297

Gr. 298

Gr. 299

Gr. 300

Gr. 301

Gr. 302

Gr. 303

Gr. 304

Gr. 305

Gr. 306

Gr. 307

Gr. 308

Gr. 309

Gr. 310

Gr. 311

Gr. 312

Gr. 313

Gr. 314

Gr. 315

Gr. 316

Gr. 317

Gr. 318

Gr. 319

Gr. 320

Gr. 321

Gr. 322

Gr. 323

Gr. 324

Gr. 325

Gr. 326

Gr. 327

Gr. 328

Gr. 329

Gr. 330

Gr. 331

Gr. 332

Gr. 333

Gr. 334

Gr. 335

Gr. 336

Gr. 337

Gr. 338

Gr. 339

Gr. 340

Gr. 341

Gr. 342

Gr. 343

Gr. 344

Gr. 345

Gr. 346

Gr. 347

Gr. 348

Gr. 349

Gr. 350

Gr. 351

Gr. 352

Gr. 353

Gr. 354

Gr. 355

Gr. 356

Gr. 357

Gr. 358

Gr. 359

Gr. 360

Gr. 361

Gr. 362

Gr. 363

Gr. 364

Gr. 365

Gr. 366

Gr. 367

Gr. 368

Gr. 369

Gr. 370

Gr. 371

Gr. 372

Gr. 373

Gr. 374

Gr. 375

Gr. 376

Gr. 377

Gr. 378

Gr. 379

Gr. 380

Gr. 381

G5 D5 E5 C/E D/E

E5 D5 E5 G5 D5 E5

steady gliss. (cont. in slashes)

C/E D

Gtrs. 1 & 2 (Gtr. 1, cont. in notation)

Gtr. 3

w/ bar

Em

Gtr. 2

Gtr. 3

steady gliss.

Gtr. 1

Gtr. 4 *divisi*

(Gtr. 1, cont. in slashes)

*Gtr. 1 to left of slash in tab.

Gtr. 4 tacet

C

D5

Gtrs. 1 & 2

Gtr. 3

(cont. in notation)

End half-time feel

E5

Gtr. 3

Harm.

w/ bar grad. dive

Pitch: G D

Gtrs. 1 & 2

P.M.

(Gtr. 2, cont. in slashes)

Gtr. 3, tacet

C5

D5

Gtr. 2

Gtr. 4

steady gliss.

P.S.

Gtr. 1

Gtr. 2: w/ Riff A
Gtr. 3 tacet

Gtr. 1: w/ Riff A (last 4 meas.)

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

⊕ Coda 2

G5/A	A5
------	----

The musical score consists of three systems. The first system features a single staff for 'Gtr. 2' with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a double bar line, and then a half note G4, a half note A4, and a half note B4, all beamed together. The second system has two staves. The top staff is for 'Gtr. 1' and the bottom for 'Gtrs. 1 & 2'. Both staves start with a whole rest, followed by a double bar line, and then a half note G4, a half note A4, and a half note B4, all beamed together. The third system continues the 'Gtrs. 1 & 2' staff with a half note G4, a half note A4, and a half note B4, all beamed together. Below the staves is a fretboard diagram for a guitar with a 24-fret neck. The diagram shows the fret numbers for each string: 12, 12, 10, 10, 10, 10, 7, 5, 0, 0. The diagram is divided into three sections by vertical lines, corresponding to the measures of the music above. The first section shows frets 12, 12, 10, 10, 10, 10, 7, 5, 0, 0. The second section shows frets 7, 5, 0, 7. The third section shows frets 9, 7, 9, 7, 9, 7, 9, 7, 9, 7.

musical score for "Midnight" by The Beatles. The score is in 4/4 time and features a vocal melody and a guitar accompaniment. The vocal melody is written in treble clef with lyrics "mid - night, mid - night". The guitar accompaniment is written in treble clef with a "P.M." (Palm Mute) marking. The score includes chord symbols F5/A, G5/A, C5/A, and D5/A. The guitar part features a complex rhythm with many beamed eighth notes and a final chord of F5/A.

1.

C5/A A5

is all night.

Rhy. Fill 1 End Rhy. Fill 1

P.M. P.M. P.M.

2.

Gtr. 2: w/ Rhy. Fill 1

C5/A A5

is all night.

Gtr. 1

P.M. P.M. let ring

G5/A A5 F5/A G5/A

Gtr. 2

Gtrs. 1 & 4

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

1.

C5/A

D5/A

C5/A

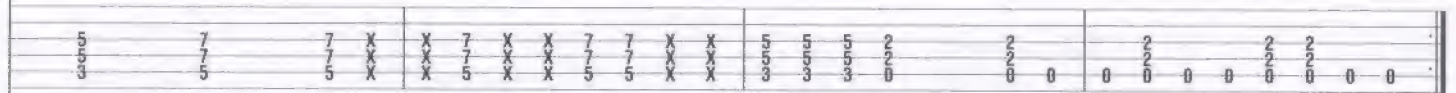
A5



P.M. ---|

P.M. ---|

P.M. ---|



P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|



2.

C5/A

D5/A

C5

A5

N.C.



Mid

night

all

night!



P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|



from *Somewhere in Time*

Wasted Years

Words and Music by Adrian Smith



Intro

Moderate Rock ♩ = 150

*E5

Fill 1

End Fill 1

Gtr. 1 (dist.)

mf

12 12 0 0 0 7 0 0 0 0 0 8 0 0 0 0 0 5 0 0 0 0 7 0 0 0 3 0 0

TAB

*Chord symbols reflect implied harmony.

Riff A

5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0 12 0 0 0 0 0 7 0 0 0 0 8 0 0

End Riff A

0 0 5 0 0 0 0 7 0 0 3 0 0 5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 2 (dist.)

mf

7 0 7 0

Gtr. 3 (dist.)

Dsus4 D

mf

(cont. in notation)

Gtr. 1

1. From the

Harm. --- |

w/ bar grad. dive

5 0 0 0 0 2 0 0 0 0

Pitch: D

-1/4 -1/2 -1 1/2

Gtr. 2

(7/6)

7/5 7/5

Verse

Gtr. 1 facet

D5 E5

G5 D5

coast of gold a - cross the sev - en seas,

Rhy. Fill 1

*Gtrs. 2 & 3

End Rhy. Fill 1 Rhy. Fig. 1

P.M. P.M. --- | P.M. --- | P.M. --- | P.M. P.M. --- | P.M. ---

7/5 7/5 7/5 7/5 12/10 12/10 12/10 12/10 7/5 7/5 7/5 7/5

*Composite arrangement

E5 G5

I'm trav - 'lin' on

P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.M. ---

7/5 7/5 7/5 7/5 7/5 7/5 7/5 7/5 9/7 9/7 9/7 9/7 12/10 12/10 12/10

D/F# *G5/D G5 C5 Cmaj7

far and wide. — But now it seems —

P.M. P.M. ---| P.M. P.M. ---| let ring ---

Fingerboard diagram for the first system of the first system, showing fret numbers for the first system.

*Bass plays D.

Cmaj9 D Em E5 G5

I'm just a stran - ger to — my - self. — And all the

let ring ---| P.M. P.M. ---| P.M. ---| P.M. ---|

Fingerboard diagram for the second system of the first system, showing fret numbers for the second system.

D5 G5 Cmaj7

things I some-times do, — it is - n't me but some-one else. —

P.M. ---| P.M. ---| P.M. ---| P.M. P.M. ---|

End Rhy. Fig. 1

Fingerboard diagram for the third system of the first system, showing fret numbers for the third system.

Verse

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

D D Em E5 G5

2. I close my eyes, — and
3. Too much time — on my hands. I've got you

P.M. P.M. ---| P.M. ---| P.M. ---|

Fingerboard diagram for the fourth system of the first system, showing fret numbers for the fourth system.

think of home. — An - oth - er cit - y goes by in the night. —
on my mind. — Can't ease this pain — so

D/F# G5/D G5 C5 Cmaj7 Cmaj9 D

eas - i - ly. — Ain't it fun - ny how it is? You nev - er
When you can't find the words to say, — it's hard to

miss it till it's gone a - way.____ And my heart ____ is ly - ing there, ____ and will be
make it through an - oth - er day.____ And it makes me want to cry and throw my

§ Chorus

3rd time, Gtr. 1: w/ Fill 2

Cmaj7 Cmaj9 G5 Cmaj9 A5

 till my dy - ing day. _____
 hands up to the sky. _____
 So, _____ un - der -

[illegible]

FIG. 2 *Bva*

Git. I

20 19 20 19 20 19 20 19

(22) (22) 20 19 20 19 20 19 20 19

(19) (19)

D5 C5 A5 E5 D5

stand, _____ don't waste your time _ al - ways search - ing for _ those

1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 6 meas.)
 2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2
 3rd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)

Csus2 G5 Cmaj9 A5

wast - ed _ years. Face up, _ make your

End Rhy. Fig. 2

let ring: -----

D5 C5 A5 E5 D5

stand. _____ And re - al - ize _ you're liv - ing in _ the

To Coda

Interlude

Gtr. 1: w/ Fill 1
 E5

Gtr. 1: w/ Riff A (last 3 meas.)

Csus2

gold - en _ years. _

Gtrs. 2 & 3 Rhy. Fig. 3

let ring: -----

D5

End Rhy. Fig. 3

C5

P.M. -----

E5

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

Rhy. Fig. 4

[illegible]

Gtr. 2: w/ Rhy. Fig. 4 (1 3/4 times)
Gtr. 3: w/ Rhy. Fig. 4 (1 7/8 times)

Gtr. 2: w/ Rhy. Fig. 4 (1 3/4 times)

Gtr. 3: w/ Rhy. Fig. 4 (1 7/8 times)

Git. 1 C5 D5 D5 E5



1st ring - - - - -

5 5 5 7 0 | 7 8 8 | 8 10 | 10 12 0 | 12 10 12 | 10 0 8 0 | 8 0 10 0 | 8 0 10 0 | 8 0

Gtrs. 2 & 3

End Rhy. Fig. 4

Gtrs. 2 & 3

End Rhy., Fig. 4

The first system of musical notation for 'The Wind' consists of a treble clef staff and a guitar fretboard diagram. The treble staff is in G major (one sharp) and contains a melody of eighth and quarter notes, with triplets indicated by a '3' and a bracket. The guitar fretboard diagram shows the corresponding fret numbers for each note: 8, 0, 10, 0, 8, 0, 8, 0, 10, 0, 8, 0, 8, 0, 8. The diagram includes a bar line and a wavy line indicating a bend or vibrato. A label 'w/ bar' is present, and a '1 1/2' is written below the fretboard.

Musical score for the piece "Sea -". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a D5 chord. The melody consists of eighth and sixteenth notes, with some slurs and ties. The piece ends with a double bar line and a repeat sign.

[illegible]

♩ Coda

G5 Cmaj9 A5 D5 C5 A5

So, _____ un - der - stand, _____ don't

E5 D5 Csus2

waste your time — al - ways search - ing for — those wast - ed — years. _____

G5 Cmaj9 A5 D5 C5 A5

Face up, _____ make your stand, _____ And

E5 D5 Csus2

re - al - ize — you're liv - ing in — the gold - en — years. _____

Outro

Gtr. 1: w/ Riff A (2 1/2 times)

Gtrs. 2 & 3: w/ Rhy. Fig. 3

E5

D5

Gtr. 1 C G/B Am G A5 G5 E5

0 0 0 0 1 0 2 0 2 0

Gtrs. 2 & 3 P.M.

3 3 3 2 2 2 0 0 0 3 3 3 7 5 7 7 0

from *Killers*

Wrathchild

Words and Music by Steven Harris

Intro
Moderate Rock ♩ = 104

***D5 E5

D5 E5

D5 E5

N.C.

*Gtr. 1



T

A

B

5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0 5 5 4 5 7 5 4 0

*Bass arr. for gtr.

**Gtrs. 2 & 3 (dist.)



T

A

B

12

**Composite arrangement

***Chord symbols reflect implied harmony.

Gtr. 1 tacet

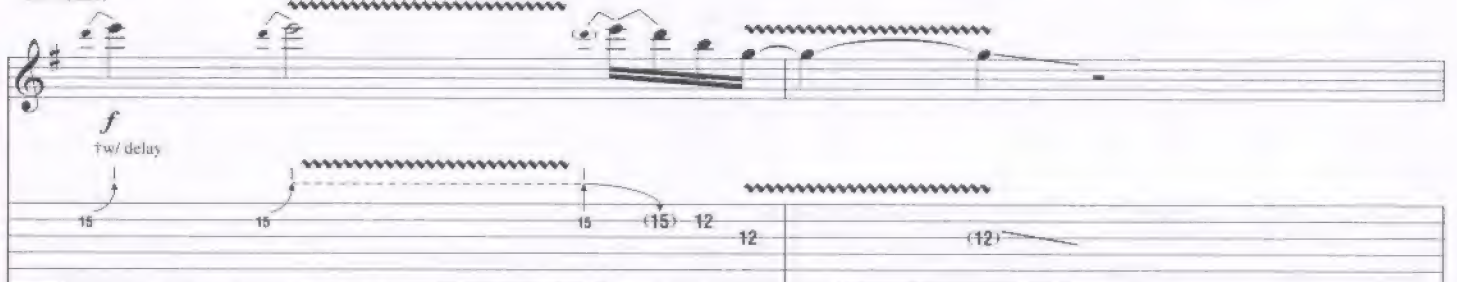
D5 E5

D5 E5

D5 E5

N.C.

Gtr. 4 (dist.)



†Set for dotted eighth-note regeneration (approx.) w/ 3 repeats.

Rhy. Fig. 1

Gtrs. 2 & 3

End Rhy. Fig. 1



Gtrs. 2 & 3: w/ Rhy. Fig. 1

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 4 tacet

D5 E5 D5 E5 D5 E5 N.C. D5 E5 D5 E5

1. Born in - to a scene of an - gri - ness and greed,

14 14 (14) 12 14 12 14

D5 E5 N.C. D5 E5 D5 E5

dom - i - nance and per - se - cu - tion. My moth - er was a queen, my dad I've nev - er seen.

Pre-Chorus

D5 E5 N.C. C5 B5

I was nev - er meant to be. Now I spend my time look - ing

Gtrs. 2 & 3 Rhy. Fig. 2

P.M. -- -

7 9 9 9 5 5 4 5 7 5 4 0 5 4

D5 E5 D5 E5 C5 B5

all a - round for a man that's no - where

Gtr. 4

Gtrs. 2 & 3

P.M. -- - P.M. -- -

7 9 9 9 7 9 9 9 5 4

D5 E5 D5 E5 Gtr. 4 tacet C5 B5

to be found. Un - til I find him, I'm

12 15 15 12 15 15 (15)

P.M. - - - | P.M. - - - |

7 5 7 0 0 7 7 7 7 5 7 0 0 7 7 4 2

G5 F#5 C5 B5

nev - er gon - na stop search - ing. I'm go - ing to find my man, gon - na

Gtrs. 2 & 3 End Rhy. Fig. 2

5 3 5 3 5 3 4 2 3 2

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

D5 E5 D5 E5 D5 E5 N.C.

trav - el 'round.

Gtr. 4

3 3 3 3

1/2 3/4 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 (2) 0 2

*Gradually bend note while picking in rhythm indicated.

Gtr. 3 End Rhy. Fig. 3

P.M. - - - | P.M. - - - | P.M. - - - |

7 5 7 0 0 7 7 7 7 5 7 0 0 7 7 4 4 7 4 5 4 7 4

Gtr. 3: w/ Rhy. Fig. 3

D5 E5

D5 E5

D5 E5

N.C.

Music notation for Gtr. 3 and Gtr. 4. Gtr. 3 has a long note with a slur over it. Gtr. 4 has a melody line with a delay off instruction. Fingering numbers are provided for both parts.

Gtr. 4: 12 12-15 14 15 12 14 12 14 12 10 (10)

delay off

Chorus

Gtr. 4 tacet

D5 E5

N.C.

D5 E5

N.C.

Music notation for the Chorus section. Gtr. 4 is tacet. Gtr. 2 & 3 play a rhythmic figure. Lyrics: "wrath - child. Yeah, I'm a wrath - child. I'm a"

Rhy. Fig. 4

Gtrs. 2 & 3

P.M. -4

Fingering numbers are provided for Gtrs. 2 & 3.

D5 E5

N.C.

C5

Music notation for the Chorus section. Gtr. 4 is tacet. Gtr. 2 & 3 play a rhythmic figure. Lyrics: "wrath - child. I'm com - ing to get you."

P.M. -4

Fingering numbers are provided for Gtrs. 2 & 3.

D5

N.C.

Music notation for the Chorus section. Gtr. 4 is tacet. Gtr. 2 & 3 play a rhythmic figure. Lyrics: "Oo, yeah, yeah."

Gtr. 4

Fingering numbers are provided for Gtr. 4.

Gtrs. 2 & 3

End Rhy. Fig. 4

Music notation for the Chorus section. Gtr. 4 is tacet. Gtr. 2 & 3 play a rhythmic figure. Lyrics: "Oo, yeah, yeah."

Fingering numbers are provided for Gtrs. 2 & 3.

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)

D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 N.C.

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (last 3 meas.)
Gtr. 4 tacet

C5 D5 N.C.

Gtrs. 2 & 3 tacet

Uh!

Interlude

Bm

*Gtrs. 2 & 3

First system of musical notation for guitar parts 2 and 3 in Bm. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff shows a bass line with fret numbers: 7 7 7 5 7 7 5 7 6 5 3 0 0. The second measure of the bass line continues with: 7 7 7 5 7 7 5 7 6 5 3 0 0.

*Gtr. 3 w/ slight P.M. (next 8 meas.).

Second system of musical notation for guitar parts 2 and 3 in Bm. The top staff continues the melodic line. The bottom staff shows fret numbers: 7 7 7 5 7 7 5 7 6 5 3 0 0. The second measure of the bass line continues with: 7 7 7 5 7 7 5 7 6 5 3 0.

C#m

Third system of musical notation for guitar parts 2 and 3 in C#m. The top staff shows a melodic line with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff shows fret numbers: 4 4 4 2 4 4 2 4 3 2 5 2. The second measure of the bass line continues with: 4 4 4 2 4 4 2 4 3 2 5 2. There are wavy lines above the staff in the second measure of the top staff and the second measure of the bottom staff.

Dm

Fourth system of musical notation for guitar parts 2 and 3 in Dm. The top staff shows a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff shows fret numbers: 5 5 5 3 5 5 3 5 4 3 6 3. The second measure of the bass line continues with: 5 5 5 3 5 5 3 5 4 3 6 3. There are wavy lines above the staff in the second measure of the top staff and the second measure of the bottom staff.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

D5 E5

D5 E5

D5 E5

N.C.

N.C.

Gtr. 4

w/ delay

1/2

7

(7)

(7)

7 5 7 5 7 5 7 6 5 3

D5 E5

D5 E5

D5 E5

N.C.

1/2

14

(14)

14

12

rake -

1

15

15

12

15

12

12

(12)

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

Gtr. 4 tacet

D5 E5

D5 E5

D5 E5

N.C.

2. Say it does - n't mat - ter, ain't noth - ing gon - na al - ter the cours - es of my des - ti - na - tion. I

D5 E5

D5 E5

D5 E5

N.C.

know I've got - ta find se - ri - ous peace of mind or I know I'll just go cra - zy.

Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2

C5

B5

D5 E5

D5 E5

Now I spend my time look - ing all a - round

Gtr. 4

12

15

0

12

15

0

12

15

0

12

15

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4
Gtr. 4 tacet

D5 E5 N.C. D5 E5 N.C.

— wrath - child. Well, I'm a — wrath - child. Yeah, I'm a —

D5 E5 N.C. C5

— wrath - child. I'm com - ing to get you.

D5 N.C.

Oo, — yeah, — yeah. —

Em N.C.

Yeah! —

Gtr. 3

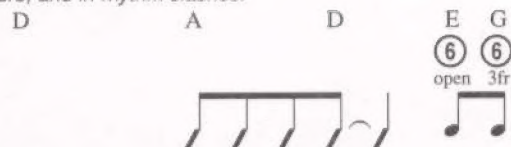
7 5 7 5 7 5 7 6 5 3 | 9 7 9 7 9 7 9 8 7 5 | 9 7 (9) 7

Gtr. 2

7 5 7 5 7 5 7 6 5 3 | 7 5 7 5 7 5 7 6 5 3 | 12 10 (12) 10

Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in *tablature*, and in *rhythm slashes*.



RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

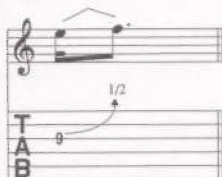
Notes:

Strings:

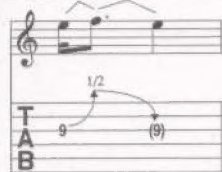
low high

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

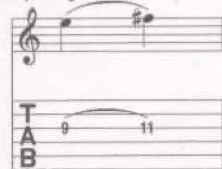
HALF-STEP BEND: Strike the note and bend up 1/2 step.



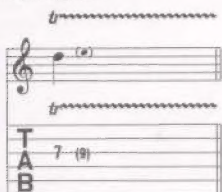
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



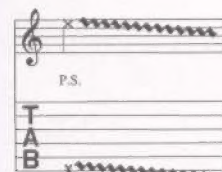
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) without picking.



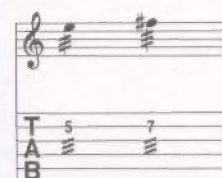
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



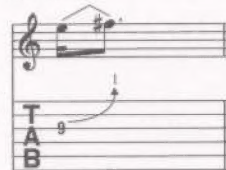
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



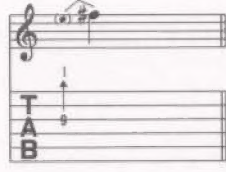
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



WHOLE-STEP BEND: Strike the note and bend up one step.



PRE-BEND: Bend the note as indicated, then strike it.



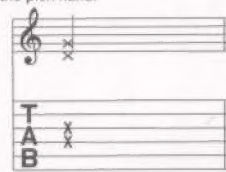
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



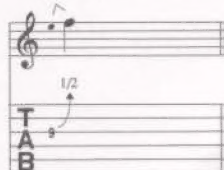
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



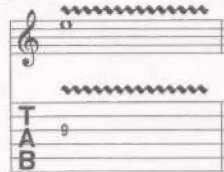
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



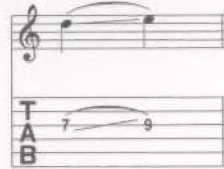
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



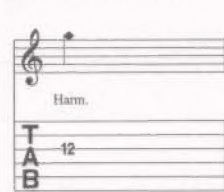
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



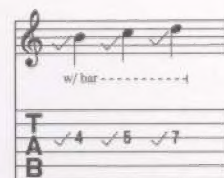
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



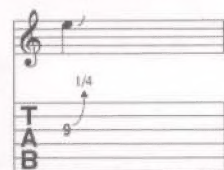
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



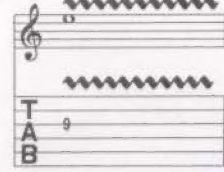
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



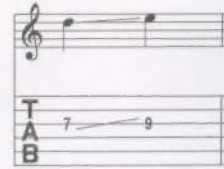
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



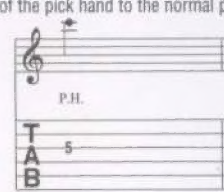
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



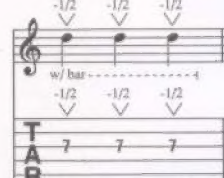
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Aces High
Be Quick or Be Dead
Bring Your Daughter to the Slaughter
Can I Play With Madness
Evil That Men Do
Flight of Icarus
Killers
No Prayer for the Dying
The Number of the Beast
The Phantom of the Opera
Revelations
Run to the Hills
Running Free
The Trooper
Two Minutes to Midnight
Wasted Years
Wrathchild



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